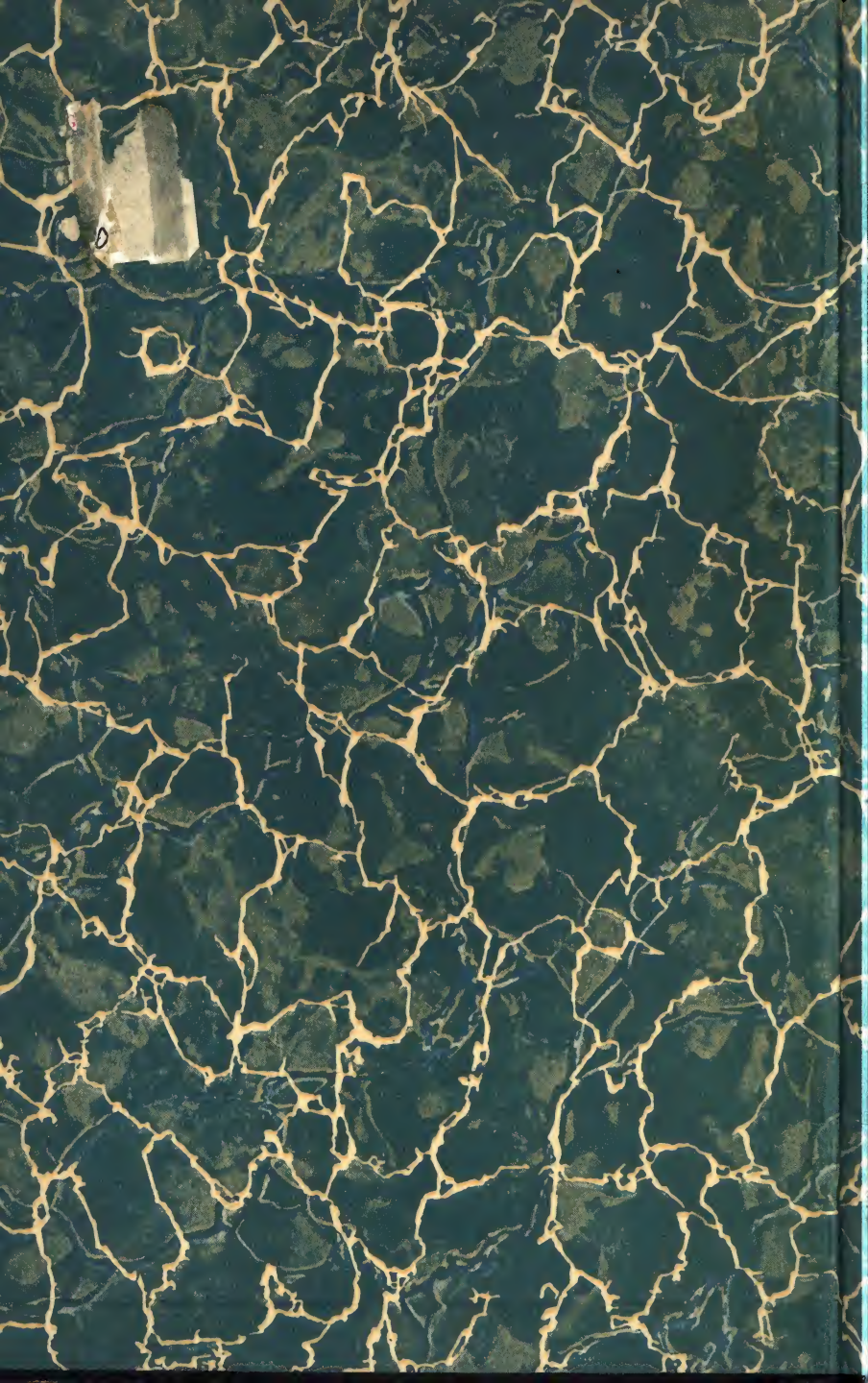
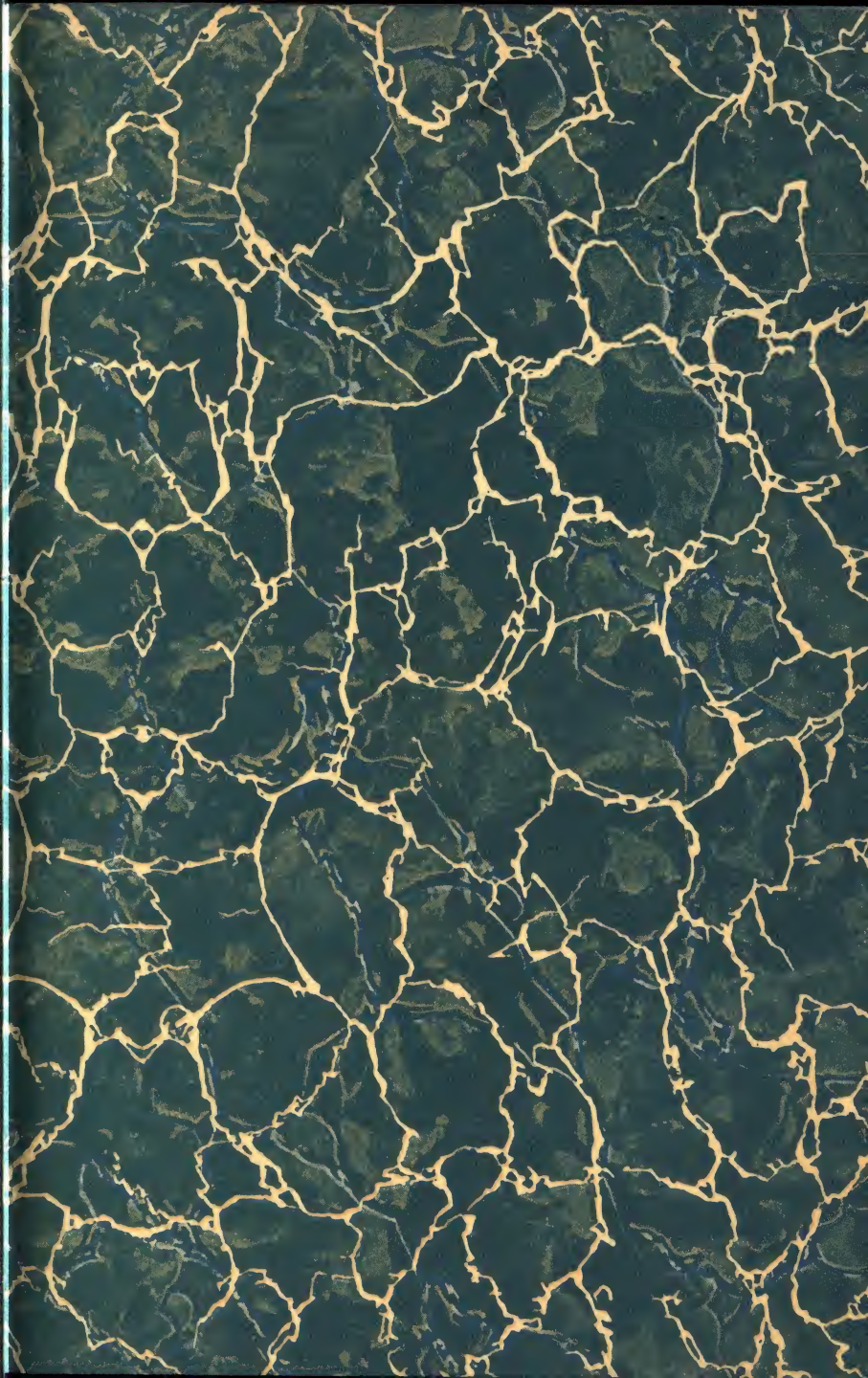


COMMON
BRICKWORK
ARCHITECTURAL
TERRA COTTA

INTERNATIONAL
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Common Brickwork Architectural Terra Cotta

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COMMON BRICKWORK

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ARCHITECTURAL TERRA COTTA

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COMMON BRICKWORK

Serial 1843

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BRICK

1. Definition and Description.—Bricks may be defined as solid building units made of burned clay. They are comparatively small in size, therefore easily handled, and being already burned are extensively used in buildings that are intended to be fire-resistive and in other forms of construction that are permanent in character. When referred to in the mass, or as a building material, they are called *brick*.

Brick can be made cheaply and, when hard burned and laid in good mortar, is one of the most durable building materials in use. Common brick can be used to form solid, or even hollow, walls when desired, or can be used to back up a wall that is faced with a most costly material, such as face brick, terra cotta or stone. While common bricks are manufactured mainly with a view to service, they may be used for facing walls. In many localities the clays or shales used in making common brick produce, when burned, a variety of colors and textures resulting in the most pleasing effects as laid in the wall. These effects may be obtained by using the bricks as they come from the kiln without selecting, or by selecting and grading the bricks. The possibilities of artistic treatment of wall surfaces are not even limited by the range of color or texture. With the use of any good hard brick a variation in color effect and texture of wall surface may be obtained by varying the character of the bond and the size and color of the mortar joint. This use of certain kinds of common brick is also discussed and illustrated in the Section on *Face and Ornamental Brickwork*.

MANUFACTURE OF BRICK

2. Ingredients.—The principal material used in making brick is clay, where naturally suitable as it comes from the clay bank, or a combination of clay and sand, called silicate of alumina. Suitable basic materials of this nature are found throughout almost every state in this country. Brickyards abound in nearly every locality and in the making of brick and other clay products a practically inexhaustible material is drawn upon. This material, as found in nature, generally contains small quantities of other chemical substances such as iron, magnesia, lime, potash, etc. Each of these substances has a particular effect upon the color, hardness, and durability of the brick, and by the judicious use of these substances, either alone or in combination, certain characteristics in the finished brick can be obtained. Such combinations are often made by mixing together two or more clays containing different chemical substances.

HAND-MADE BRICKS

3. In the process of making clay bricks by hand, the clay is mixed with water and worked to a plastic state in a *pug mill*, and then the soft plastic clay is pressed into molds by hand. The molds are sometimes dipped into water, just before being filled with the clay, to prevent the mud from sticking to them when the mold is removed. Bricks molded in these wet forms are known as *slop bricks* and also as *water-struck bricks*. Sand is sometimes sprinkled into the molds to prevent the clay sticking, or to produce a sand-finished texture on the faces as laid, and the bricks from sanded molds are called *sanded bricks*. After the bricks are shaped in the mold, they are removed and laid in the sun, or in a drying house, for 3 or 4 days, after which they are stacked in kilns and burned.

The hand method of making bricks and the sun method of drying, being very slow and laborious, have been almost entirely displaced by more economical and expeditious ones in which the work is done by machinery.

MACHINE-MADE BRICKS

4. Nearly all bricks are now made by machinery. Where they are made on a large scale, steam shovels frequently are used for excavating the clay, and conveyors carry the raw clay to the mill and also convey the molded bricks to the drying sheds and the kilns.

Machine-made bricks are usually formed by one of three methods known as the soft-mud, the stiff-mud, and the dry-clay process.

5. **Soft-Mud Process.**—In the **soft-mud process**, the clay is soaked in water until soft. It is then thoroughly mixed by machinery, and pressed into molds by a plunger. The bricks are then dried and burned.

6. **Stiff-Mud Process.**—In the **stiff-mud process**, the clay is first thoroughly ground, and just enough water is added to make a stiff mud. After this mud is mixed in a pug mill, it is placed in a machine having a die the exact size of the brick required. The opening in this die is made the size of either the end or the side of a brick. The machine forces a continuous bar of clay through this die, and as it emerges it is automatically cut into bricks, which are then taken to the drying yard. The bricks that are cut on the ends are called *end cut*. Those cut on the sides are known as *side cut*. The soft bricks are placed in rows in a yard covered by a rough shed, with open sides, where they are sun or air dried for a considerable length of time or are run on special trucks into drying houses and are dried in from 4 to 8 days by steam or waste heat from the kilns. When properly dried they are placed in the kiln and burned.

7. **Dry-Clay Process.**—The process often employed in the best work is the **dry-clay process**. In this method of manufacturing brick, the clay is used just as it comes from the bank, and is apparently perfectly dry. It contains, however, about from 7 to 10 per cent. of moisture. The clay is filled loosely into molds of the same width and length as a brick, but deeper than the required thickness of the brick. A plunger

that exactly fits the mold is then forced in under heavy pressure and compresses the clay to the size of the brick desired. The bricks are then removed to the kiln and fired.

Molded bricks are made in the same way, the difference being that the mold is made to give the shape of the brick required.

Whenever the term *pressed brick* is used, it should mean brick made by the dry process. There are many so-called *dressed* or *face bricks*, however, that are made by recompressing soft-mud bricks.

DRYING AND BURNING OF BRICK

8. Bricks must be dried before being burned. Soft-mud bricks naturally require a longer time to dry than stiff-mud bricks. Having been properly dried, they are placed in kilns and burned. The types of kilns used are the up-draft, the down-draft, and the continuous kilns. The details of these kilns and their operation will not be described here. The important thing is that the bricks shall be well burned and satisfactory in shape and color. It might be said, however, that bricks burned in the modern forms of kilns are more uniform in color, shape, and hardness than those made in the old-fashioned kiln.

CLASSIFICATION OF BRICK

9. **Common Brick.**—The term *common brick* includes all brick made for structural purposes and produced without artificial scoring or marking of the exposed surface to give especial texture.

The distinguishing line between common and face brick in modern practice seems to be the special mixing of ingredients and the artificial coloring and scoring or rough texture, or the repressing process of the smooth brick, and the fact that face brick are graded, handled, and packed with great care.

Many face-brick plants and nearly all paving plants produce a proportion of common brick. Face brick *culls* are sold as *commons*.

The terms applied to grades of common brick vary in different parts of the country. In some places the bricks, although not alike, are sold without selection or grading. In other places the kiln is graded as *front* brick and *back* brick, the front being hardest burned. In others there are *hard* and *kiln run* brick.

In the overburned brick called *clinkers*, the clay fuses and causes irregular shapes and sizes. These bricks are usually extremely hard and very durable. Clinker bricks are in favor with many architects for ornamental purposes and should be laid with proper bond, size and kind of joint and color of the mortar.

Common bricks burned in the old-style up-draft kilns are classified according to their position in the kiln, which affects the amount of heat to which they are subjected. In some localities three grades of brick are produced in these kilns, namely, *arch* or *clinker* brick; *red*, or *well-burned*, brick; and *soft*, or *salmon*, brick. In other localities four grades are produced, namely: *rough-hard* (corresponding to arch brick), *straight-hard*, *stretcher*, and *salmon*.

Arch, or clinker, brick is the name applied to the bricks that have been nearest the fire and are consequently overburned.

Red, well-burned, or straight-hard, brick constitutes the hardest and the largest part of the product of the kiln; *stretcher* brick being a selection of the most uniform of these.

Salmon brick is the name applied to those that have been farthest from the fire and are consequently underburned and soft. In many localities these are used for interior, or unexposed walls, and others not carrying heavy loads.

In certain localities the clay is of such a composition that the best brick from the kiln is of a salmon color and such brick should not be confused with the salmon brick just described.

The American Society for Testing Materials has adopted names for common brick as follows: *vitified brick*, *hard brick*, *medium brick*, and *soft brick*. These grades conform in general to the classification just mentioned.

10. Face Brick.—Face bricks are made of specially selected materials so that the brick shall be of certain desired

colors, and with the faces scored or of a rough texture. These bricks are described in the Section *Face and Ornamental Brickwork*. Common bricks are often made or selected for color, *fire-flashed* effects and shape, and used for facing brick walls.

11. Pressed Brick.—Pressed bricks are those that have been pressed in a machine, and are usually hard, smooth, and have sharp corners and true shapes. They are used as face brick.

12. Firebrick.—Firebricks are made from fireclay and are used for lining furnaces, lime kilns, fireplaces, and chimneys in factories. They are usually somewhat larger than ordinary building bricks, and should be of homogeneous composition and texture, uniform in size, of a regular shape, easily cut, and not fusible. The best firebricks are hand-molded.

13. Paving Brick.—Paving bricks are usually made by the stiff-mud process, being repressed to give them a better shape, and are composed of about three parts of shale clay to one part of fireclay. They are burned at a high temperature to the point of vitrification, that is, to a heat at which they begin to fuse or melt. These bricks have a high crushing strength and absorb very little moisture. They are used principally for paving driveways, and occasionally for paving flat roofs on fireproof buildings.

14. Hollow Brick.—Hollow bricks are made of a stiff-mud mixture by machinery, as holes must be formed in the body of the brick. Hollow bricks are now being made more generally by manufacturers of terra-cotta tile, as the material and machinery used in manufacturing tile is better adapted to making hollow brick than is the machinery used in brick making.

15. Sand, or Sand-Lime, Brick.—The composition of **sand brick** is usually 95 per cent. of sand and 5 per cent. of slaked lime. This mixture is forced into molds under a very high pressure, and the bricks are removed from the molds and heated with superheated steam. These bricks can be made in

many colors by artificial means, and can thus be used to effect the most pronounced designs. Sand bricks are manufactured by many firms in the United States, some of which make a very good dense brick, while others make an inferior sandy article.

SIZE, WEIGHT, AND QUALITY OF BRICKS

16. Size and Weight.—Heretofore there has been no universally accepted standard size for brick in the United States. However, in accordance with the unanimous action of a joint conference of representatives of architects, contractors, manufacturers, distributors, and users of common and face brick, the United States Department of Commerce, through the Bureau of Standards, recommends that recognized approximate dimensions of bricks shall conform to the following:

Common bricks, including sand-lime bricks, concrete bricks, cement bricks, and rough face bricks, shall have a length of 8 inches, a width of $3\frac{3}{4}$ inches, and a thickness of $2\frac{1}{4}$ inches.

Smooth face brick shall have a length of 8 inches, a width of $3\frac{7}{8}$ inches, and a thickness of $2\frac{1}{4}$ inches.

While it is not compulsory for a brickmaker to conform to these sizes, a great majority have done so. Bricks taken from the same kiln will vary in size due to the varying amounts of heat to which they have been subjected. The weight of bricks varies with the material used in their manufacture, and with their size. Common bricks will average about $4\frac{1}{2}$ pounds each.

Fire brick and sewer brick are approximately the same size as common brick. Paving brick are somewhat larger, being from 8 to 9 inches in length, 3 to $3\frac{3}{4}$ inches in width, and $3\frac{3}{4}$ to $4\frac{1}{4}$ inches in thickness.

17. Quality.—All bricks should be of uniform dimensions, free from twists, cracks, and pebbles, and should have sharp corners. The bricks should be well burned but not vitrified lest they become brittle. When two bricks are struck together, they should emit a metallic ring. A good brick will not absorb over 10 per cent. of its weight of water if allowed to soak for 24 hours.

COLOR OF BRICK

18. The color of brick is usually not considered of any importance in common brickwork, but as walls of this kind of brick are sometimes exposed to view, the selection of bricks as to color and shade may be desired and consequently the architect's specifications should clearly state if this selection is required.

The color of common bricks depends largely upon the kind of clay used in making them and the temperature attained in the kiln during the burning.

Bricks burned in down-draft kilns are more uniformly burned and are consequently of a more uniform red color.

BRICKWORK

GENERAL DISCUSSION

19. Definition.—By the term *brickwork* is meant any construction made of bricks laid up in mortar. It can readily be seen that the strength of brickwork is not dependent on the strength of the brick alone. Other factors influence this, such as the strength of the mortar and the method of laying up and bonding the brick. Therefore, the value of brickwork, so far as strength and stability is concerned, may be decreased by the use of inferior mortar or by being laid by a bricklayer who does not understand his trade.

20. Importance of Mortar.—In laying bricks, it is customary to bed them in mortar. The mortar serves several purposes. It tends to make the wall waterproof and air-proof under ordinary conditions; it forms a cushion to take up the irregularities in the bricks and thus distributes the pressure evenly, and it bonds the whole wall into one solid mass, which increases its strength and stability.

Mortar for brickwork may be made of various combinations. It may be formed either of slaked or hydrated lime and sand in

proper proportions, or of lime and sand mixed with a small quantity of cement. It may also be made of cement and sand, or cement and sand to which a small percentage of slaked or hydrated lime is added. Lime mortar is, however, to be avoided in work coming in contact with earth or subject to dampness. Mortars of various kinds and qualities are more fully discussed in the Section *Limes, Cements, and Mortars*.

21. Size of Mortar Joints.—With soft-mud or stiff-mud bricks there are likely to be some irregularities which make necessary larger mortar joints than are generally required for pressed brick. For this reason common bricks are generally laid in mortar about $\frac{3}{16}$ inch to $\frac{1}{2}$ inch in thickness.

If a wall is faced with common bricks or bricks that have a rough texture, the joints in the facing are sometimes made as much as $\frac{3}{4}$ inch in thickness and the backing is adjusted either by additional courses of bricks or thicker mortar joints than usual to bring the two kinds of brickwork to the same level, so that they can be bonded together at approximately every six or eight courses in the height of the wall.

STRENGTH OF BRICKWORK

22. Bricks for ordinary requirements are seldom tested for crushing strength, as the masonry formed of well-burned brick laid in good cement mortar will carry all ordinary loads. Bricks should not fail, however, under a crushing load of less than 1,800 pounds per square inch.

The strength of brickwork is influenced by the quality of the brick and the mortar of which it is composed. In cases where the brick is harder than the mortar, the latter is the factor that determines the strength of the brickwork. For this reason the load that may be placed upon brickwork varies with the kind of mortar that is used in its construction. These allowable loads are stated in the building laws in various localities. Local building laws should therefore be consulted when determining the loads on walls of buildings that come under the jurisdiction of such laws. Where no such laws exist, the Building Code

recommended by the National Board of Fire Underwriters is authority for the statement that 111 pounds per square inch may be taken as a safe load for masonry formed of bricks laid in good lime mortar; 208 pounds per square inch for lime and Portland cement mortar; 208 pounds for natural cement mortar and 250 pounds for Portland cement mortar in the proportion of three parts of sand to one part of cement, of which not more than 15 per cent. of the Portland cement by volume may be replaced by an equal amount of dry hydrated lime.

MEASUREMENT OF BRICKWORK

23. The usual method of measuring brickwork is by the thousand bricks laid in the wall. A customary method of estimating the number of bricks in a piece of brickwork is first to determine the entire area of the face of the wall in square feet, measurements being taken on the outside of the wall, and not on the inside. This is done to offset the extra labor that is required in laying up the corners or angles. The number of bricks is computed approximately from these areas, using the number of bricks to the square foot as shown in Table I. Thus, when using a brick $8'' \times 3\frac{3}{4}'' \times 2\frac{1}{4}''$, laid with a $\frac{1}{2}$ -inch joint, there would be 6.17, or $6\frac{1}{6}$, bricks per square foot for a wall 4 or $4\frac{1}{2}$ inches, or 1 brick, thick; $12\frac{1}{3}$ bricks for a wall 8 or 9 inches, or 2 bricks, thick; $18\frac{1}{2}$ bricks for a wall 12 or 13 inches, or 3 bricks, thick; $24\frac{2}{3}$ bricks for a wall 16 or 17 inches, or 4 bricks, thick, and so on, $6\frac{1}{6}$ bricks per square foot being added for every additional brick in the thickness of the wall. The estimate is then based on the number of thousands of brick, at a suitable price per thousand, including labor and mortar. For example, a wall 24 feet long, 12 feet high and 20 inches, or 5 bricks, thick, would contain $24 \times 12 = 288$ square feet 5 bricks thick. At $6\frac{1}{6}$ bricks this would be $288 \times 5 \times 6\frac{1}{6} = 8,880$ brick.

24. The window and door openings in brick walls should always be deducted. While formerly it was in some places the custom not to deduct openings in estimating brickwork, modern

methods adopted by all careful and efficient contractors include the figuring out with exactness the number of bricks required, as above indicated. This applies with force to the quantity of mortar necessitated for the brick. If walls are built hollow a deduction is likewise made for absence of brick and mortar therein. The same is true of all flues in chimneys, the saving in brick alone paying for the cost of the flue lining which

TABLE I
NUMBER OF BRICKS TO THE SURFACE FOOT FOR
DIFFERENT SIZES OF BRICKS WITH JOINTS
OF VARIOUS THICKNESSES

Size of Brick Inches	Thickness of Joint					
	$\frac{3}{16}$	$\frac{1}{4}$	$\frac{5}{16}$	$\frac{3}{8}$	$\frac{7}{16}$	$\frac{1}{2}$
	Number of Bricks					
$7\frac{1}{2} \times 3\frac{3}{8} \times 2\frac{3}{8}$	7.31	7.08	6.86	6.65	6.45	6.26
$7\frac{3}{4} \times 3\frac{3}{4} \times 2\frac{1}{4}$	7.44	7.20	6.97	6.75	6.55	6.35
$8 \times 3\frac{3}{4} \times 2\frac{1}{4}^*$	7.22	6.98	6.76	6.55	6.35	6.17
$8 \times 4 \times 2\frac{1}{2}$	6.55	6.35	6.16	5.98	5.81	5.65
$8\frac{1}{4} \times 3\frac{3}{4} \times 2\frac{1}{4}$	7.00	6.78	6.56	6.36	6.17	5.98
$8\frac{1}{4} \times 4 \times 2\frac{1}{4}$	7.00	6.78	6.56	6.36	6.17	5.98
$8\frac{1}{2} \times 4\frac{1}{8} \times 2\frac{3}{8}$	6.47	6.27	6.08	5.90	5.73	5.57
$8\frac{1}{2} \times 4\frac{1}{8} \times 2\frac{1}{2}$	6.17	5.99	5.81	5.64	5.49	5.33
$9 \times 4\frac{1}{2} \times 3$	4.92	4.79	4.67	4.55	4.45	4.33

*Standard size of common and rough face brick recommended by the Bureau of Standards of the Department of Commerce.

should invariably be used, except in the case of thick walls as mentioned in the articles on *Chimneys and Fireplaces*.

25. In Table I is given the number of bricks required for 1 square foot of face of a wall one brick thick—that is, having a thickness equal to the width of a brick—when laid with mortar joints of different thicknesses and bricks of various sizes.

26. This table will be found useful in estimating the number of bricks in any wall. To find the number of bricks per

square foot of face of a wall of any thickness, find in the table the number of bricks per square foot of face of wall for the size of brick and thickness of joint that are to be used and multiply this number by the number of bricks in thickness of the wall. The result will be the number of bricks per square foot of face of the wall in question.

27. For example, according to the table, if bricks 8 in. $\times 3\frac{3}{4}$ in. $\times 2\frac{1}{4}$ in. in size are to be used, with mortar joints $\frac{3}{8}$ inch in thickness, the number of bricks per square foot of the face of the wall will be 6.55, if the wall is one brick in thickness; if the wall is two bricks in thickness, it will contain 13.10 bricks; if three bricks thick, 19.65 bricks; if four bricks thick, 26.20 bricks.

It will be observed in Table I that the two $8\frac{1}{4}$ -inch bricks show the same number of bricks per surface foot. The reason for this is that the $8\frac{1}{4}$ - and $2\frac{1}{4}$ -inch dimensions are the only ones that show on the face of the wall. The $3\frac{3}{4}$ - and 4-inch dimensions affect only the thickness of the wall.

28. Labor Required.—The amount of labor required for laying brick is a very uncertain quantity. An average man may lay from 750 to 1,000 bricks per day where the work is somewhat broken up and there are openings, or where the walls are thin. On thick straight walls with few openings a man may lay 1,200 to 1,500 bricks per day.

BRICKLAYING

TOOLS AND METHODS

29. Tools Used in Bricklaying.—The tools that are required in building brickwork are a two-foot rule, a long and a short plumb-rule, a level, a large steel trowel, a small steel trowel, a cutting-out hammer, a bricklayer's set, a brick jointer, wooden gauges for measuring bricks, a mason's linen line, chalk, a pencil, and leather protectors for the hand when laying wet or rough-cut bricks.

30. The **long plumb-rule**, or **plumb**, should be from 3 feet 6 inches to 4 feet long, about $3\frac{3}{4}$ inches wide, and about



FIG. 1

$1\frac{1}{8}$ inches thick, with two plumb-glasses at opposite ends, like those shown at *b* in Fig. 1.

The **short plumb-rule**, or **plumb**, should be from 16 in. to 18 in. long, with one plumb-glass like that shown at *b* in Fig. 1 and one level glass, as at *a* in Fig. 1.

31. In Fig. 1 is shown what is known as a combination plumb-rule and level. It is used in a horizontal position as a level and the level glass *a* indicates when the level is exactly horizontal. It is used as a plumb-rule by holding one edge against the work to be plumbed and observing the level glasses *b*. A plumb-bob may be suspended from either end of the instrument so that it will hang in one of the openings *d*. The work is then tested by holding one edge of the plumb-rule against it and moving the instrument until the plumb-line coincides with the center line on the face of the plumb; then if the work does not coincide with the edge of the rule it is out of plumb or not perpendicular.

32. A simple form of **plumb-rule**, shown in Fig. 2, is made of a piece of board *a* $\frac{7}{8}$ inch thick and 3 or 4 inches in width. The edges of the board and the line *d* are parallel. A plumb-bob *b* is suspended on a cord fastened through the notches at the top of the rule and hangs in the opening *c*. When the edge of the rule is placed against a vertical surface and the line coincides with the middle line *d* on the rule the surface is plumb. A plumb-rule of this description may be easily made and is very accurate but is not so convenient as a rule with level glasses.

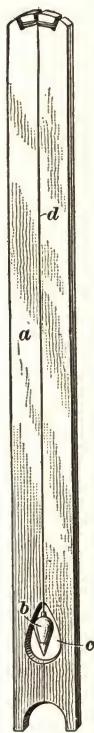


FIG. 2

The advantage of the leveling glasses in the plumb-rule is that the wind does not interfere with its action. In the case



FIG. 3

of a plumb-bob suspended from a cord, even a small breeze causes motion of the bob, which interferes with its usefulness.

33. The principal tool used by a brickmason is the **trowel**, the form and use of which is illustrated further on in Figs. 8, 9, 10, and 11. These trowels are made from $9\frac{1}{2}$ inches to



FIG. 4

11 inches in length. Pointing trowels are made from 4 to 7 inches in length.

34. A **cutting-out hammer** should weigh not less than $3\frac{3}{4}$ pounds and not more than 4 pounds, exclusive of the handle. There are many types of hammers that can be used for cutting out, but the one shown in Fig. 3 will enable a first-class man to do the most work with the least fatigue. In this figure is also shown the method of splitting a brick by means of the hammer. A line *a b c* is formed around the brick by means of light blows of the hammer and then a sharp blow is given which causes the brick to split at approximately this line. Any rough places on the split faces of the brick are trimmed off by the blade of the hammer, which is called the *peen*, or *pean*, as shown in Fig. 4.

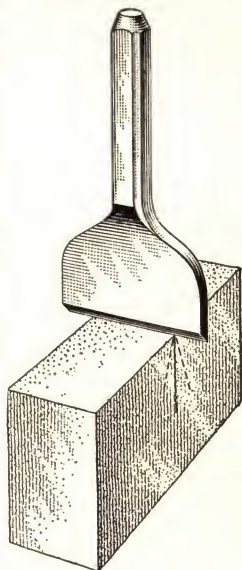


FIG. 5

35. A **brick set**, shown in Fig. 5, is a chisel with a broad cutting edge. It is used when it is necessary to make a cut having straight edges, so that the cut portion may show on the face of the wall, or to make plumb joints with adjacent bricks.

36. A **jointer**, shown in Fig. 6, is a tool that is used to form a true, even, and smooth surface on the face of the mortar between the bricks. Except where common bricks are exposed for effect this tool is not generally used, as the joints of mortar

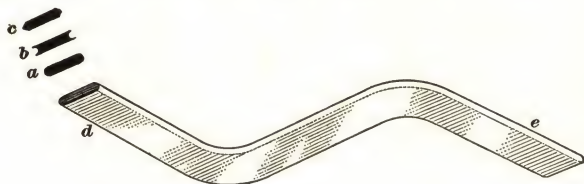
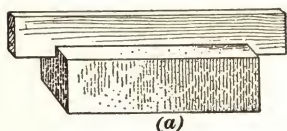


FIG. 6

are struck with the trowel as the work progresses; but a brick-mason should possess one for use in connection with such face

effects or face-brick work. Such a tool, at the very best, gets dull and loses its shape quickly, owing to the wearing action of the sand in the mortar, consequently it should be made of the hardest tempered steel that is obtainable. At *a*, *b*, and *c*, Fig. 6, are shown sections through jointers of different kinds. The edges of these jointers are curved or pointed so as to give different profiles to the mortar. The ends *d* and *e* of the jointer may have different sections, so as to be useful for striking two shapes of joints.

37. Wooden gauges, shown in Fig. 7 (*a*), are used to test the lengths of bricks when they are to be selected of a uniform size. The gauge shown in (*b*) is used when it is desired



to cut bricks into smaller sections of uniform length. These tools are used for gauging face brick, but may frequently be used for common brick used in facing walls.

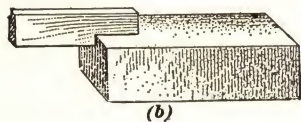


FIG. 7

38. The line, chalk, and pencil are familiar but indispensable implements. Pieces of leather, called *leather protectors*, are used by some mechanics to protect their

hands when they are required to handle a great number of bricks daily.

39. Method of Laying Brick.—In connection with the laying of brick, certain terms are used. When a brick is laid with its length in the direction of the wall, as shown at *a* in Fig. 18, it is termed a *stretcher*; a brick placed crosswise so that its end is exposed in the face of the wall as shown at *b* in Fig. 18, is called a *header*. A *course* of brick may mean one horizontal layer of brick or it may mean one horizontal layer of brick and one horizontal mortar joint.

In America, most bricks are laid in what is known as the *American bond*, which is described later in this Section. This bond consists of a layer, or course, of headers and four or five courses of stretchers, then another course of headers, etc. In building brickwork of this kind it is customary to lay the

courses on the outside of the wall first. As many as five or six courses are laid before the bricks forming the inside of the wall are put in place. These outside courses are laid up plumb and level and serve as guides for the courses on the inside of the wall.

40. The first step in laying the wall is to build a portion at each end and see that these are plumb and that the courses at each end are level with the corresponding courses at the other end.

A mason's **line** is then stretched between these ends to serve as a guide in laying the brick in between. In Fig. 8 is shown a mason's line *c d* and the method of attaching it temporarily to

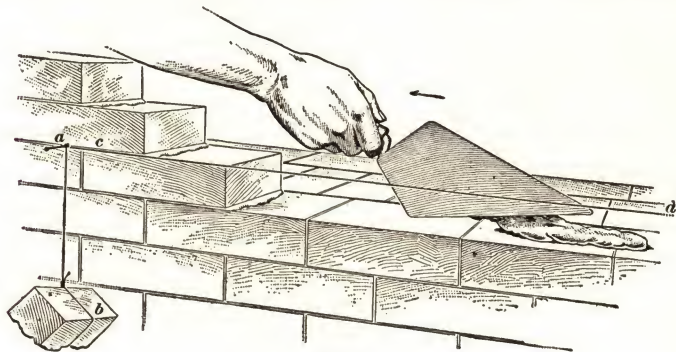


FIG. 8

the wall. This is done by driving a nail *a* into the mortar joint and winding the line around this once or twice. The line is held taut by tying a piece of brick *b* to the end. The line is secured in a similar manner to the corresponding course at the other end of the wall and bricks are laid in between so that their upper edges coincide with the line. By this method the wall is kept plumb and the horizontal joints straight and level.

When the work is interrupted for any length of time, the outer courses should not be higher than the backing, especially where face brick is used, as the mortar joints in the face of the wall will dry out too rapidly and the color of the mortar will appear different from that in other parts of the face of the wall.

41. In Fig. 8 is shown the actual process of laying brick in a 16-inch or 17-inch wall. A trowel with mortar on it is moved

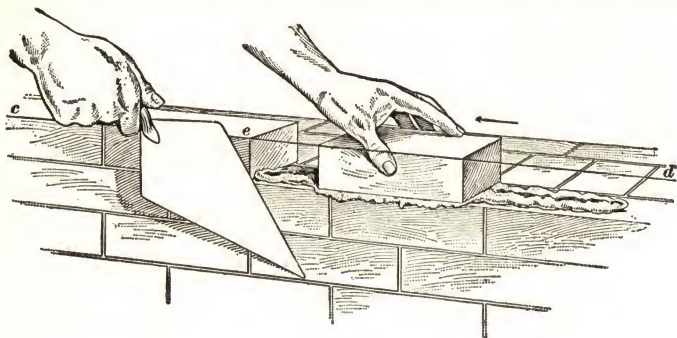


FIG. 9

over the wall in the direction of the arrow and at the same time is tilted so as to allow the mortar to slide off. This distributes the mortar over the outer course of brick in the wall. The mortar is then spread with the point of the trowel, which is drawn through the mortar with a vibrating motion of the hand which causes the mortar to form little ridges as shown in Fig. 9. A brick is then placed on this mortar bed about 3 or 4 inches away from the brick against which it is to be placed, as shown in Fig. 9, and is shoved into place as in Fig. 10. The shoving movement forces a quantity of mortar up into the vertical

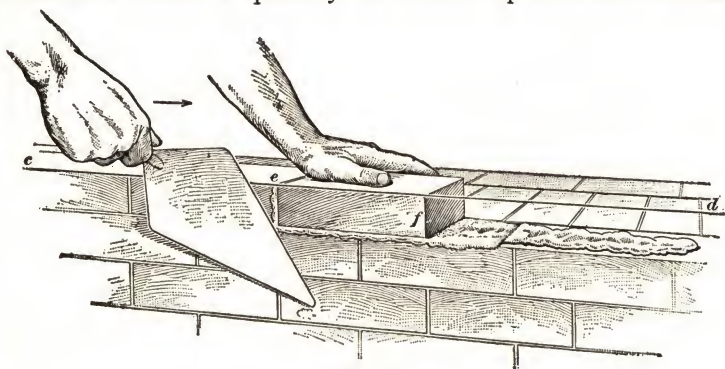


FIG. 10

joint *e*, Figs. 9 and 10, and squeezes out any excess of mortar that may be in the joints.

The upper edge of the brick should coincide with the line *c d*, which is the mason's line previously referred to. If this edge is too high, the brick is tapped down with the handle of the trowel or sometimes with the hammer until it is even with the line. If the top of the brick is below the line, the brick must be taken up and more mortar placed under it.

When the brick has been accurately placed, all the mortar which has been squeezed out while placing the brick and which projects beyond the face of the wall is removed by a stroke of the trowel as indicated in Fig. 10. This surplus mortar adheres

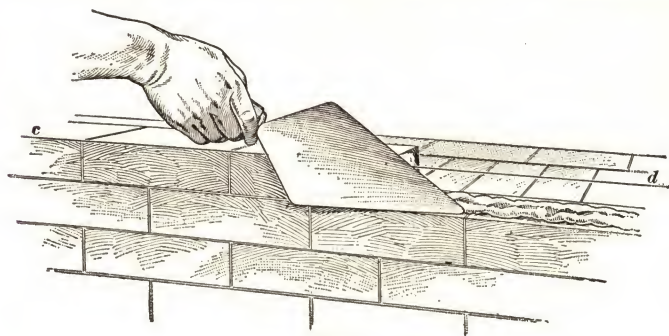


FIG. 11

to the trowel and is scraped off against the vertical edge of the brick as shown in Fig. 11.

42. After five or six courses have been laid on the face of the wall, the joints are all smoothed with a trowel, then the interior of the wall back of these face courses is begun.

The inside course is first laid in the manner described for the face courses and the mortar joints on the inner face of the wall are smoothed with the trowel. A bed of mortar is then placed between this course and the outer course and bricks are placed in the space quite rapidly, as it is not necessary that they be exactly placed. Bricks that are slightly chipped, warped, or that have slight defects are used in the heart of the wall with satisfactory results. Mortar is then filled in between these bricks from the top and another row, or course, is placed on top of the one just finished. Very often the joints in the interior of a brick wall are not completely filled with mortar, and where

the wall does not bear a heavy load this kind of work may be sufficient. In the case of piers and portions of wall that support great loads, it is necessary that all the interior joints in the wall be well filled with mortar.

43. Frequently, instead of laying the bricks on the outside of the wall with a shoved joint, as illustrated in Fig. 9, the bricks are laid right in place, as shown in Fig. 12, with only a small amount of mortar between their ends, such as has been scraped off the trowel. This joint should be afterwards filled by throwing mortar into the top of it from the trowel.

44. Laying Brick in Severe Weather.—When brickwork is erected in freezing weather, all the materials, as far as

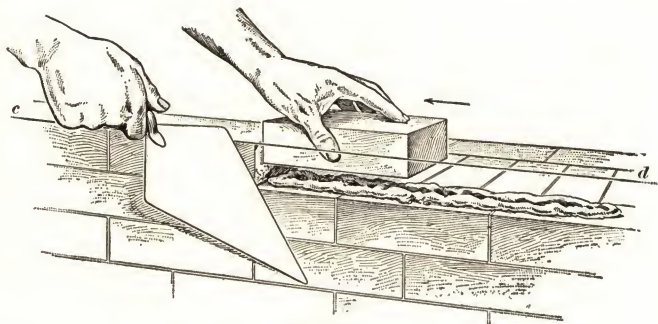


FIG. 12

possible, should be warmed. The brick should be thoroughly dry and in addition should be heated. The mortar should be warmed by using hot water and heating the sand. The scaffold and the wall may be enclosed in tarpaulins, which are large sheets of heavy cotton cloth, and inside the tarpaulin enclosure fires may be kept burning in salamanders, which are sheet-iron cylinders supported on iron legs.

The work should be carefully protected at night by coverings of boards or tarpaulin and should be protected from snow and rain until the mortar has thoroughly set.

Salt is sometimes added to the water with which the mortar is mixed, to prevent its freezing until a very low temperature occurs. The salt, however, is apt to appear later on the face of

the wall in the form of a white efflorescence which disfigures the wall.

In very hot weather the brick should be thoroughly wet with water sprayed on them from a hose. If this is not done, the brick will absorb water from the mortar, which will prevent its setting.

SCAFFOLDING

45. Inside Scaffolding.—In erecting brickwork it is necessary to build scaffolding as the work progresses. The contractor naturally uses the cheapest type of scaffold that will serve his purpose, and will always use an inside scaffold instead of an outside one if the character of the work will permit. The reason is that the floorbeams can then be used to support the scaffold and the scaffold will not have to be built up from the ground.

46. When a simple job of brickwork is to be done, such as a plain building, the bricks are generally laid from the inside so that the inside scaffold can be used. Boards laid upon the floorbeams serve as a scaffold for the wall up to a height of about 4 feet 6 inches. A scaffold consisting of wooden horses with planks laid upon them serves for laying the upper half of the wall of the story. This process is then repeated, the same horses and planks being used over again.

47. Instead of wooden horses, square wooden frames, Fig. 13, braced at the corners, are often used. These are placed in an upright position and braced with boards placed diagonally. Planks are then placed on top of these frames.

48. Exterior Scaffolds.—Exterior scaffolding must be used when the outside face of a wall is to have an ornamental character or be trimmed with cut stone or terra cotta.

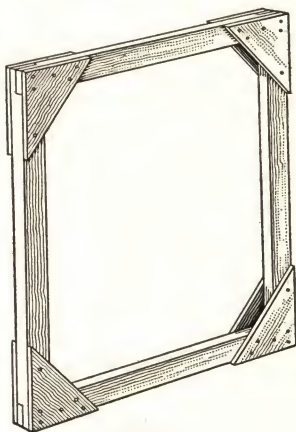


FIG. 13

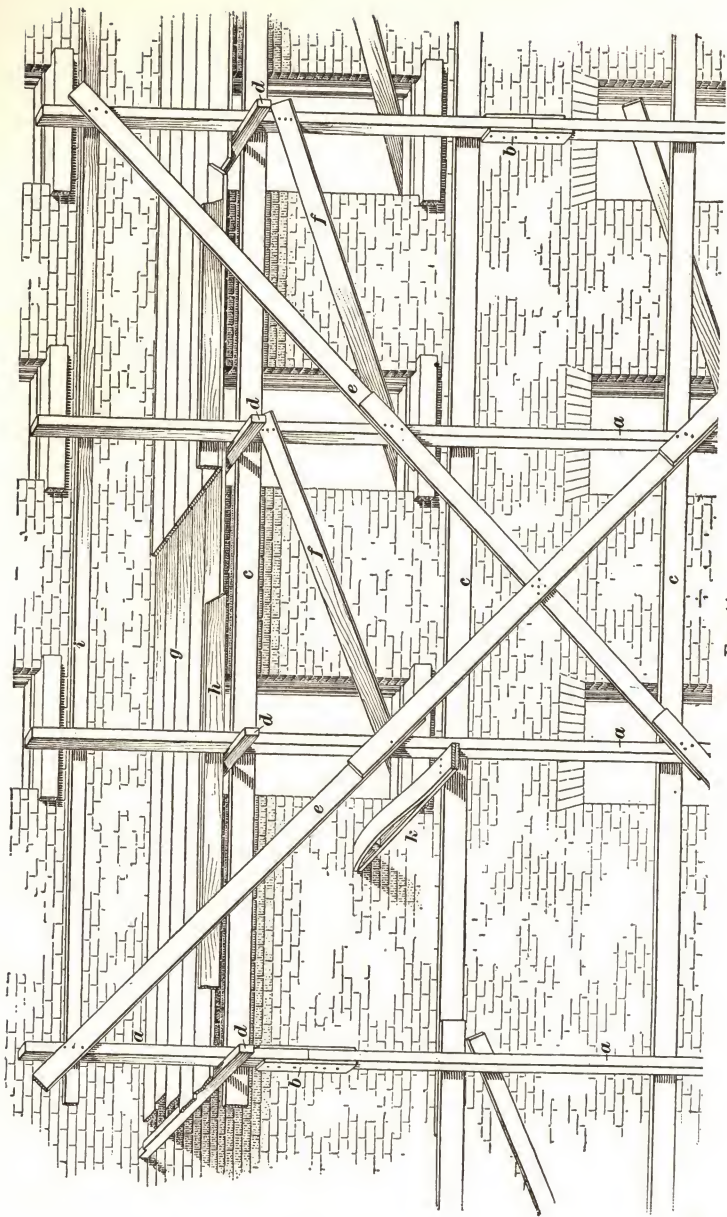


FIG. 14

The most common form of scaffolding used by masons is the **pole scaffold**. There are two types of the pole scaffold. One type depends partly upon the wall for support and the other type is built so as to be self-supporting and independent of the building.

A scaffold that receives some support from the wall is illustrated in Fig. 14. This scaffolding consists of uprights or poles *a*, which may be circular in cross-section, but which are generally in the form of small timbers, having a cross-section of 3 in.×6 in. for a five-story building and never less than 3 in.×4 in. The poles should be placed about 5 feet away from the face of the wall and about 7 feet 6 inches apart on centers. They should be firmly supported on the ground, and the lower ends should be braced so they will not slip. When they must be spliced together to make them longer, they are placed end to end and a piece of plank is nailed on each side of the joint as shown at *b*. These splices should not occur in all the poles at the same level. Ledger boards *c* are nailed to the poles to brace them horizontally and also to support the putlogs *d*, which sustain the floor of the scaffold. The other end of the putlog extends into the wall 4 or 5 inches. The uprights are braced diagonally by the braces *e* and to window frames by the window braces *f*. These latter braces prevent the scaffolding from falling away from the building.

What is known as a **spring stay** is shown at *k*. This device consists of two boards or planks, the ends of which are placed in a hole in the wall and a block is placed between them near to the wall. The block causes the boards to spread. The spread ends are brought together and nailed to the ledger. This action forces apart the ends in the wall so that they obtain a firm grip in the wall. The spring stay holds the scaffold firmly to the wall.

A platform *g*, formed of 2"×10" planks, which lap over each other at the ends, is laid on the putlogs. Foot-boards *h* are nailed on top of the platform against the uprights, also a guard-rail *i* is placed at a suitable height.

The entire structure should be thoroughly braced and well nailed with 10- or 12-penny nails.

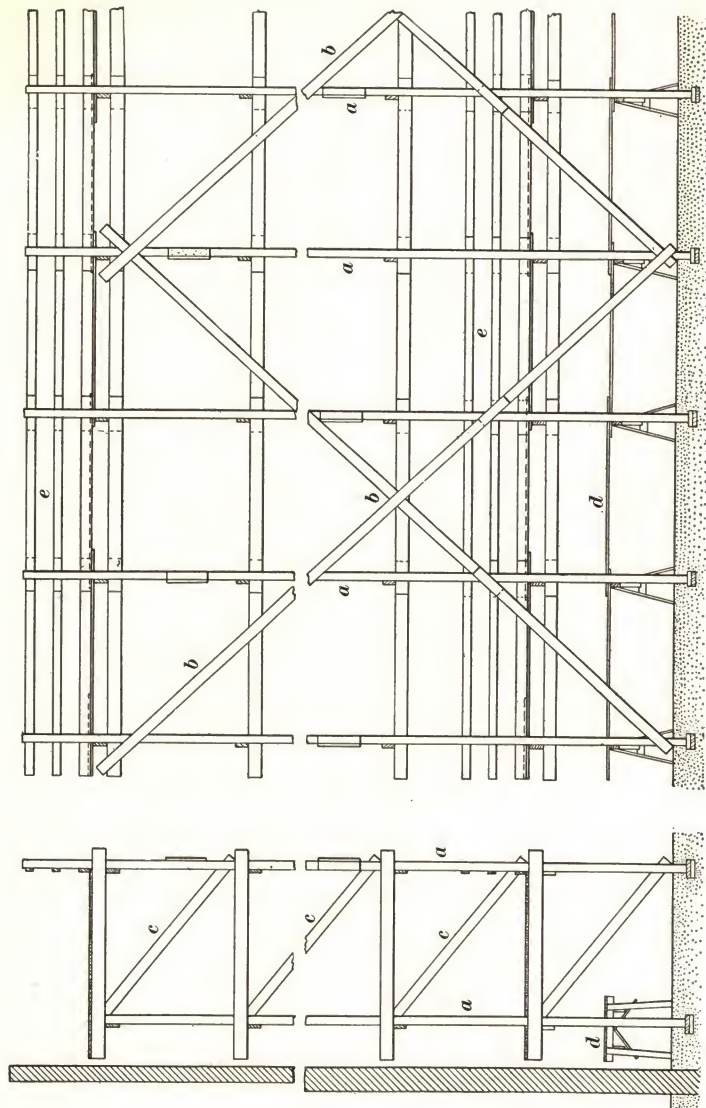


Fig. 15

49. A self-supporting pole scaffold is shown in Fig. 15. There are two sets of poles or uprights as shown at *a* in the side view. These are braced together, as indicated at *b* in the front view, as well as in a direction perpendicular to the wall, as at *c* in the side view. The planks of the working platform are carried on horizontal pieces which, as shown, do not touch the building. Putlogs are not used in this scaffold, as their use is likely to disfigure the face of the wall. It is always difficult properly to patch up the holes in the wall made by the putlogs, and for this reason it is desirable to use an independent scaffold. The upper part of the first-story wall is laid from the scaffold *d*, which consists of planks laid on horses. There are two guard rails shown at *e*. A scaffold of this description should not be used for a wall more than 100 feet in height.

50. A type of scaffold that is used when only one story of the wall, such as the cornice story, is required to be built from the outside, is formed by extending planks on edge out of the window openings and laying a platform upon them. Guard rails should be provided as in other scaffolds.

51. Suspended Scaffolds.—On tall, skeleton-construction buildings, suspended scaffolds are used. Steel beams called outriggers are supported on the floorbeams of the upper part of the frame of the building and project out 5 or 6 feet beyond the face of the wall. From these projecting beams the scaffold is suspended by means of wire cables. The cables are attached to the scaffold by means of devices by which the cable can be rolled up and the scaffold thus raised as required.

BRICK WALLS

TYPES OF BRICK WALLS

52. Solid Walls.—The brick wall most universally used and which is cheapest to construct is the *solid* wall. This wall consists of a solid mass of brickwork with no hollow spaces constructed in it. Such a wall is substantial, easy to build, and when properly constructed will last for centuries.

53. There are certain disadvantages characteristic of brick walls, and these result from the porosity of the brick and mortar. Unless a wall is built of good hard-burned brick and laid up with a properly proportioned mortar, moisture is likely to find its way through it. Some method is, therefore, generally adopted to prevent this moisture from reaching the inner surface of the brickwork, especially when plastering is applied directly to the brick.

54. One of these methods is to coat the inner surface of the wall with a damp-proofing compound which fills the pores on the inner surface of the wall and adheres strongly to the brickwork. At the same time this compound affords a good key for the plastering.

Another method is to form the inside 4 inches of hollow bricks or 8 inches of hollow tile, but while plastering applied directly to these surfaces will hold satisfactorily, the bonding courses of the joints are apt to become damp on the inside during wet weather.

55. The best and cheapest method of preventing water from reaching the plaster is to fur the walls. This may be done by nailing wooden **furring strips** about 1 inch by 2 inches in size to the inner face of the wall and nailing wood or metal lath to them to receive the plastering. Metal rods or furring may be stapled to the walls and metal lath fastened to them, or one of the several types of *self-furring* metal laths may be used. Terra-cotta furring may be applied to the entire face of the wall, such furring being held in place by the use of mortar and nails.

56. Hollow Walls.—Hollow walls, or more properly, double walls, are sometimes built and are intended to keep moisture from passing through, and by providing a complete separation of one wall from the other, keep the building cooler in summer and warmer in winter. Difficulties that largely offset their advantages are met with in construction, however, so that hollow walls are not often used in the United States. The objections to hollow walls are that more ground area is

required, thicker foundations are needed, the cost of construction is increased, and there is no assurance that the two walls are better than one solid wall properly furred.

57. Party Walls.—A **party wall** is a wall that separates two adjoining buildings and carries the floor and roof beams of both of them. The floor loads on party walls are twice as great as the load on any outside wall.

Building regulations in regard to the thickness of party walls are based on the span of the joists or width of building, and on the height. The specifications of the Committee on Building Construction of the National Fire Protection Association require all party walls and fire walls to be of solid masonry and almost all building codes require solid brick, not only as fire protection but to afford the property owner on each side the opportunity to insert or hang joists at any desired level or place.

58. Fire Walls.—The National Fire Protection Association has defined a fire wall as follows: "The term **Fire Wall** indicates a wall subdividing a building to restrict the spread of fire. In all buildings it shall start at the foundation, be continuous through all stories and extend at least 3 feet above the roof."

59. Panel or Enclosure Walls.—In modern skeleton construction, the floor loads in a building are carried on the steel or reinforced-concrete frame, and the walls carry no load other than their own weight. Such walls are generally supported upon girders extending from column to column, usually at every floor. In this way much thinner walls can be used, and valuable space can be saved.

The New York City Building Code provides that "masonry walls supported at each story by girders may be 12 inches thick for the entire height of the building."

The Chicago building ordinances provide that "If buildings are made of fireproof construction, and have skeleton construction so designed that their enclosing walls do not carry the weight of floors and roof, then their walls shall be not less than 12 inches in thickness."

to the studs with metal ties. The wire tie, shown in Fig. 16 (*a*) and (*c*), is most generally used, though a tie made of No. 16 iron, $1\frac{1}{4}$ inches wide, with the end turned up, as shown in Fig. 16 (*b*), gives satisfactory results. The ties are generally placed on every other brick in every fifth course of brickwork.

63. Fig. 17 shows a section through part of the foundation of a veneered building and the principal features of its construction. At *a* is shown the stone foundation wall, projecting 6 inches beyond the diagonal sheathing *b*; the 4"×6" sill is shown at *c*, the 2"×10" floor joists at *d*, and the air space between the brickwork and the sheathing at *e*. The 4-inch brick-veneer wall is shown at *f*, and the wire tie at *g*; the stone window sill is shown at *h*, the 2"×4" studding at *k*, the lathing at *l*, the flooring at *m*, and the window frame at *n*.

Due to the fact that any stability which a 4-inch brick veneer receives is dependent upon metal ties, which may rust, attached to a wooden building which may vibrate and will burn, this type of construction is not to be recommended, especially for any height above two stories.

64. Veneering on Hollow Tile.—Brick, especially face brick, may be used as a veneer on hollow building tile or back-up blocks. A wall of this description is generally damp-proof, and plastering can be applied to the inside face of the terra cotta without the danger of dampness affecting it. Such walls will be more fully described later in the Section on *Hollow Tile*.

THICKNESS OF WALLS

65. The thickness of walls in brick masonry is a matter that cannot be determined by calculations. Experience must be followed and also the regulations laid down in the building codes of different cities. The latter is the better plan, as the stipulations given in these codes are the result of experience of many men, and there are thousands of buildings to show the successful application of the rules given in these codes.

66. According to the New York City Building Code.—The New York Building Code makes the following

provisions for structures where the walls are entirely of brick and support the floors and roofs, and where no steel columns or beams are built into the walls:

Residence Buildings.—Except as otherwise provided, the thicknesses of brick walls of residence buildings hereafter erected shall be not less than the following: (a) When over 75 feet in height, 12 inches for the uppermost 25 feet, 16 inches for the next lower 35 feet, 20 inches for the next lower 40 feet, with a 4-inch increase for each additional lower section of 40 feet; (b) when not over 75 feet in height, 12 inches for the uppermost 55 feet, and 16 inches below that.

Public and Business Buildings.—Except as hereinafter provided, the thickness of masonry (brick) walls of public and business buildings hereafter erected shall be not less than the following:

(a) When over 75 feet in height, 16 inches for the uppermost 25 feet, 20 inches for the next lower 35 feet, 24 inches for the next lower 40 feet, and increasing 4 inches for each additional lower section of 40 feet.

(b) When over 60 feet and not over 75 feet in height, 16 inches for the uppermost 50 feet, and 20 inches below that.

(c) When over 40 feet and not over 60 feet in height, 12 inches for the uppermost 20 feet, and 16 inches below that.

(d) When not over 40 feet in height, 12 inches throughout.

Increased Thickness When Required.—(a) Every bearing wall with face brick bonded with clip courses or ties, and every bearing wall faced with ashlar, shall have a total thickness of at least 4 inches more than otherwise required unless the ashlar is at least 8 inches thick in every alternate course and bonded to the wall.

(b) When the clear span between bearing walls is over 26 feet, such walls shall be increased 4 inches in thickness for every $12\frac{1}{2}$ feet or part thereof that said span is over 26 feet.

(c) All walls over 105 feet long between cross-walls or proper piers or buttresses, shall be increased in thickness over the minimum requirements at least 4 inches for every 105 feet, or part thereof, over 105 feet in length.

(d) If the horizontal section through a bearing wall shows more than 30 per cent. area of flues and openings, such part of the wall where the excessive openings exist shall be increased 4 inches in thickness over minimum requirements for every 15 per cent. or fraction thereof, of flue or opening area in excess of 30 per cent.

General Reservations.—Nothing in these laws shall prevent the use in any wall of the same amount of material in piers and buttresses as is required for the thickness prescribed.

The unsupported height of any wall or part thereof shall not exceed 20 times the thickness of such unsupported part, unless reinforced by adequate cross-walls, buttresses, or columns.

67. According to the Chicago Building Ordinances.—The ordinances of Chicago group buildings into several classes and specify certain conditions that apply to these different classes. Where the walls of the buildings are entirely of masonry and support the floors and roof, the following general regulations are prescribed:

Brick, stone, and solid concrete walls, except as otherwise provided, shall be of the thickness in inches indicated in the following table:

Number of Stories in Building	Story												
	Basement	1	2	3	4	5	6	7	8	9	10	11	12
	Thickness of Wall, in Inches												
One.....	12	12											
Two.....	16	12	12										
Three....	16	16	12	12									
Four.....	20	20	16	16	12								
Five.....	24	20	20	16	16	16							
Six.....	24	20	20	20	16	16	16						
Seven....	24	20	20	20	20	16	16	16					
Eight....	24	24	24	20	20	20	16	16	16				
Nine.....	28	24	24	24	20	20	20	16	16	16			
Ten.....	28	28	28	24	24	24	20	20	20	16	16		
Eleven..	28	28	28	24	24	24	20	20	20	16	16	16	
Twelve ..	32	28	28	28	24	24	24	20	20	20	16	16	16

There are modifications in these thicknesses that may be made under certain conditions, and when building where this code is in force a copy of the ordinances should be obtained and carefully followed. For instance, certain provisions are made for the use of 8-inch or 9-inch walls in dwellings and other small buildings, and these and other provisions must be complied with where such laws are in force.

BOND IN BRICKWORK

68. Necessity for Bond.—To build a strong, substantial, and solid wall with such small pieces of material as bricks, requires a careful arrangement of the bricks in the body of the wall so that they shall be tied together and form a cohesive mass of masonry. Tying the bricks together is done partly by good mortar and largely by proper bonding. **Bonding** may be described as the process of laying bricks so that one brick shall rest on parts of two or three bricks below it. The *bond* in a wall is the result obtained by *bonding*. Brickwork that is not

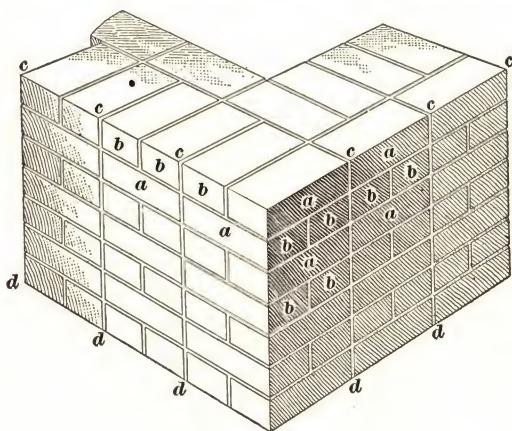


FIG. 18

properly bonded is shown in Fig. 18. By placing the brick in this manner, the wall is merely a series of piers that abut each other on the lines *c*, *d* and have no bond or union between them other than that obtained by the adhesion of the mortar.

The object of the standard bonds, that will be described presently, is to tie the wall together both longitudinally, or in the direction of the length of the wall, and transversely, or in a direction perpendicular to the face of the wall. The best brickwork is that in which the bricks are most thoroughly tied or bonded together, both lengthwise and crosswise, as well as vertically.

69. Terms Used in Bonding.—When brick are laid lengthwise in the face of a wall, as at *a* in Fig. 18, they are termed **stretchers**. When placed crosswise so that their ends are exposed in the face of the wall, as at *b*, they are called **headers**. A **course** means a horizontal layer of brick or one horizontal layer of brick and one horizontal mortar joint. Parts of bricks, that are made by cutting the whole brick, are called **bats** or **closers**. The different bats used in brickwork are shown in Fig. 19. A whole brick is shown in (*a*). When a brick is cut longitudinally, as in (*b*), on the line *a b*, each half is called a **queen closer**. It is difficult, however, to cut a brick in this manner, hence it is first cut on the line *c d e* and

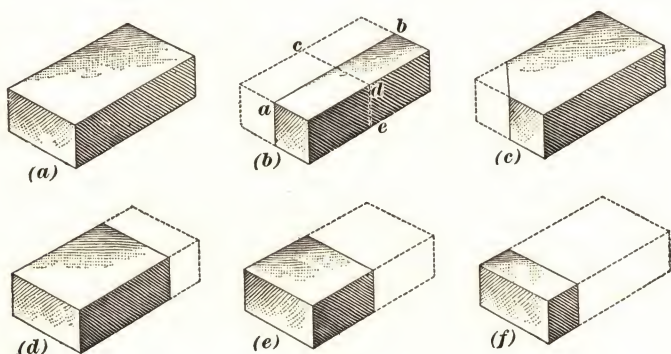


FIG. 19

each half is cut along the line *a b*. When a brick is cut as in (*c*), it is called a **king closer**. When one-fourth of a brick is cut off as in (*d*) the remainder is called a **three-quarter bat**. In (*e*) is shown a **half bat** and in (*f*) a **quarter bat**. A **closer** is a bat used to fill up a space near the end of a wall, resulting from the longitudinal bond used in the wall. Closers are illustrated in Fig. 20 at *c*.

70. Bonding is accomplished by lapping one brick over portions of two or more bricks in the course below. This process is often referred to as **breaking joints**. The vertical joints should not come one above the other in the face of the wall as shown in Fig. 18, but should alternate as shown in Fig. 20. This is done systematically so that the vertical joints shall

occur in plumb lines. The vertical joints in one course should be kept perpendicular, or directly over those in the second course below.

The joints in both faces of the wall should be directly opposite each other. This arrangement of the joints in the top of the wall is shown in Figs. 18, 21, 22, etc.

STANDARD BONDS

71. In the course of time there have been developed several standard methods of bonding brickwork such as the English, Flemish, American, Running, etc. bonds.

72. English Bond.—The **English bond** is probably the best and strongest method of bonding brickwork. In this

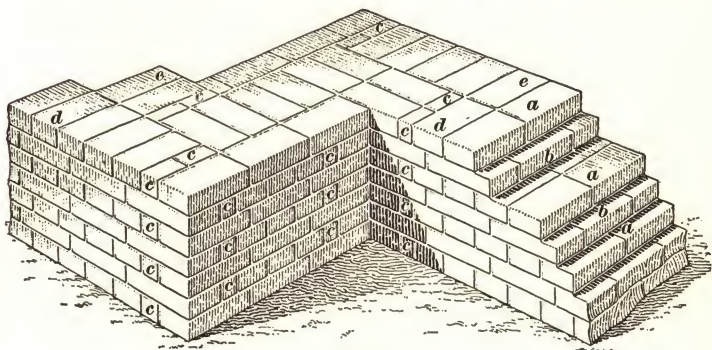


FIG. 20

bond, header and stretcher courses are laid alternately, as shown in Fig. 20. Joints are broken in the longitudinal bond courses by the use of quarter-bat closers, marked *c*. This is without doubt the best and simplest bond to use in all work where strength is required, as by its use a complete and thorough transverse bond is formed. It will be observed that the heart of this wall, which is about 16 inches thick, consists entirely of headers, and that the joints of the header course, as at *a*, are well bonded by the headers *b* of the stretcher course.

73. The wall shown in Fig. 20 has only two different courses. The arrangement of the bricks in these courses is

shown in Fig. 21 in courses *A* and *B*. By studying these plans in connection with Fig. 20 there should be no difficulty in understanding the construction of the wall. At *c* are shown

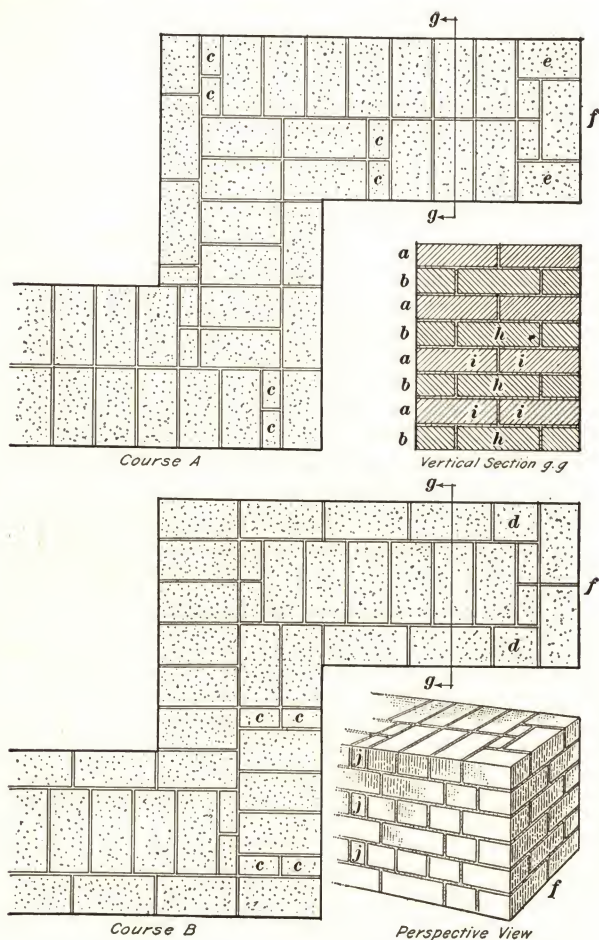


FIG. 21

queen closers; at *d*, half-bats; and at *e*, three-quarter bats. These latter are used in forming the end *f* of the wall.

In the vertical section through the wall taken through *g g* are shown the cross-ties formed by the bricks *h* lapping over

the bricks *i*. The perspective view shows the arrangement of the bricks in the face of the wall. The closers are shown at *j* and the end of the wall at *f*.

74. Flemish Bond.—The **Flemish bond** is one in which each course is composed of alternate headers and stretchers. The method of laying the bricks in this bond is illustrated in Figs. 22 and 23. Bats *a* and *b* are used at the corners of the walls and at *c* on the interior of the wall. In this example the headers and stretchers on the inner face of the wall are exactly opposite those on the outer face, and the wall is said to be built in **double Flemish bond**. The vertical section is taken through *e e* on the plans of the courses

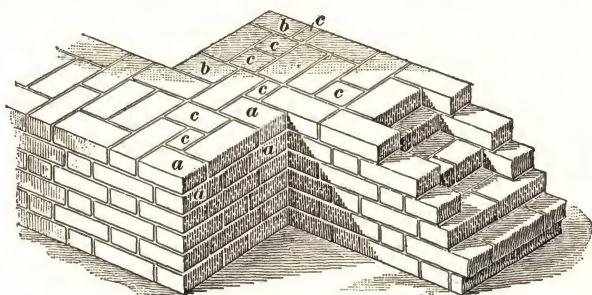


FIG. 22

A and *B* and shows the bond. The perspective view shows the appearance of the bond in the face of the wall and the jamb *f*.

75. American, or Common, Bond.—The bond most extensively used in the United States is known as the **American, or common, bond**. It is, in fact, a modification of the English bond. Instead of making every other course of brick a header course, as in the English bond, every fifth, sixth, or seventh course is made a header course in the American bond, with stretcher courses in between. This construction is illustrated in Fig. 24. Plans of the different courses are shown in Fig. 25, in which (*a*) and (*b*) are the courses that form the cross-bond, and (*c*) and (*d*) the stretcher courses in between. The arrangement of these courses is shown in the vertical sections (*f*) and (*g*).

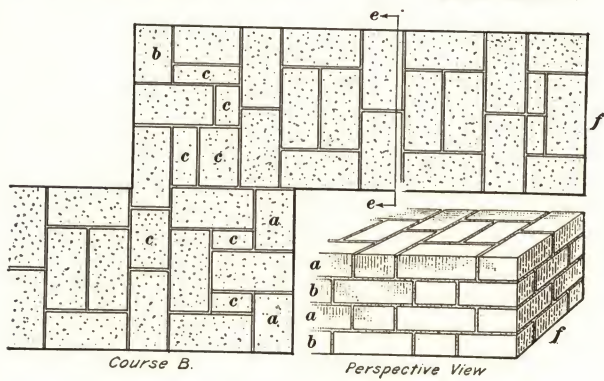
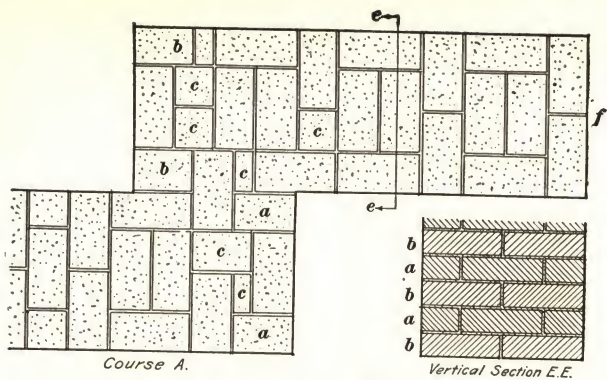


FIG. 23

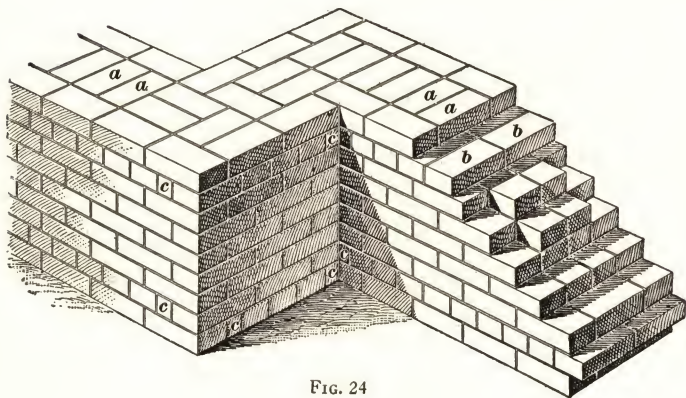


FIG. 24

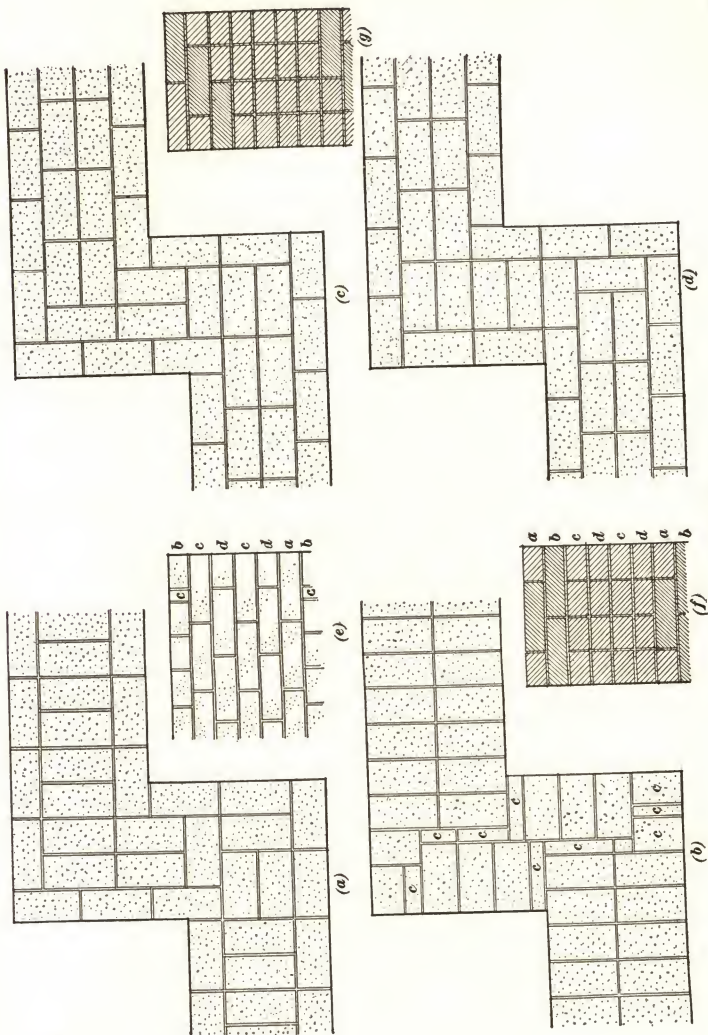


Fig. 25

The bond shown in (f) is formed by the two header courses *b* placed at the same level on the outside and inside faces and a course *a* lapping over both headers. This treatment brings the heading courses at the same level on both sides of the wall.

In (g) is a slightly different arrangement which is often used. In this case the header course on one side of the wall is lower than the header course on the other side.

The courses (*a*), (*b*), (*c*), and (*d*) are laid out according to the section (f). The arrangement of the bricks in the face of the wall is shown in (e). This form of bonding makes a wall that can be quickly and therefore cheaply built.

76. American bond is generally used in the United States not only for building walls of common brick, but also for backing up terra cotta, stone, and face brick. In fact the backing up is the real wall that not only supports the floor and roof loads, but also the weight of the facing.

The New York building laws require that every sixth course shall be a header course; that is, that five courses of stretchers must come between two courses of headers. For factory and warehouse purposes, where the walls have to sustain heavy weights, it is better to have every fourth course a header course, thus giving three courses of stretchers between the header courses.

BONDING FACE BRICK

77. Stretcher or Running Bond.—When a facing of brick is applied to a wall of common brick it is necessary to tie the facing firmly to the *backing*, or common-brick wall. This is done in different ways. When the facing is in running or stretcher bond there are no headers appearing in the face of the wall. In this case galvanized metal ties are generally used as shown in Fig. 26.

78. Face Bonds.—English and Flemish as well as other ornamental bonds are often used as facings only and are secured or bonded to a wall that is laid up in American or common bond. This can easily be done by extending some of

the numerous headers of the face bonds into the backing and thus securing an ample tie. The remaining headers will be composed of half-bricks or bats.

79. Metal Ties for Brickwork.—Fig. 26 illustrates the method of bonding in face brick with steel or galvanized-iron

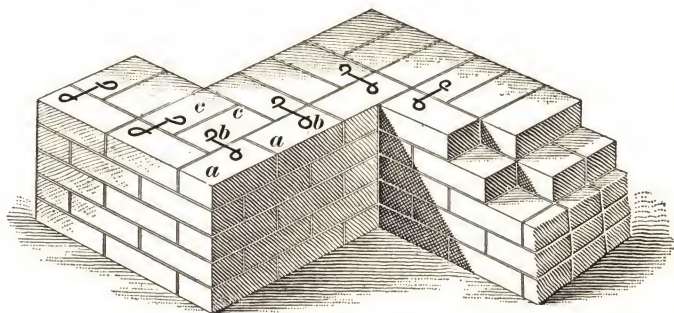


FIG. 26

wire. These wire ties *b* are twisted at the ends, and hold together the inside and outside courses *a* and *c*, as shown. They are laid in every sixth course of brick.

A still better method of tying front brick to the common brick in the rear of the wall is by the use of galvanized steel

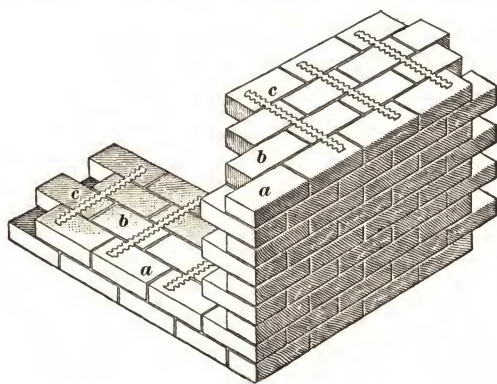


FIG. 27

ties from $\frac{3}{32}$ to $\frac{1}{8}$ inch thick, and having some of the metal punched out. The brick may be brought down to a very close joint, and the clinching edges make a very firm and satisfac-

tory binder. Fig. 27 shows the application of these bonding strips. Here, *a* is the pressed-brick facing, *b* the common brick in the rear of the wall, and *c* the steel ties bonding the pressed brick to the common brick.

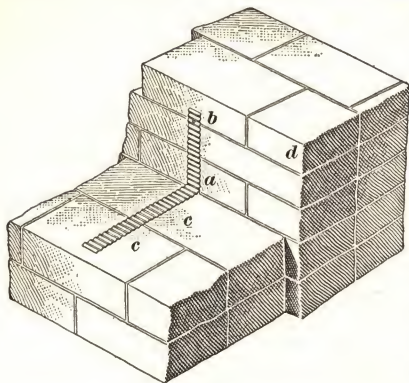
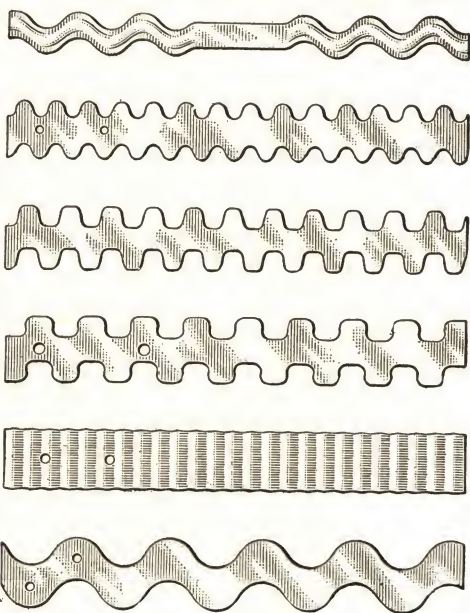


FIG. 28

Similar ties can be used for tying a new wall to an existing wall to increase its strength. The tie is bent near the middle, as shown at *a* in Fig. 28, and is nailed to the old wall with pointed wrought-iron nails, shown at *b*. These nails have

large flat heads made especially for this work, and are of sufficient size to make a firm connection for the new courses *c*.

Other forms of metal ties that are on the market are shown in Fig. 29. In using such ties it is generally advisable to use those that are sold in the local market.



BONDING HOLLOW WALLS

80. Before the introduction of metal ties, the bond between the two walls which form the hollow or double wall was accomplished with brick which were embedded in both walls and extended between them, tying them together.

FIG. 29

This method was very expensive, as it required considerable cutting of brick. It also reduced the effectiveness of the hollow wall, as it provided places in the bonding brick through which dampness might pass.

81. Bonding With Metal Ties.—Bonding hollow walls by the use of metal ties is the cheaper and probably the better method, provided the ties are thoroughly protected from cor-

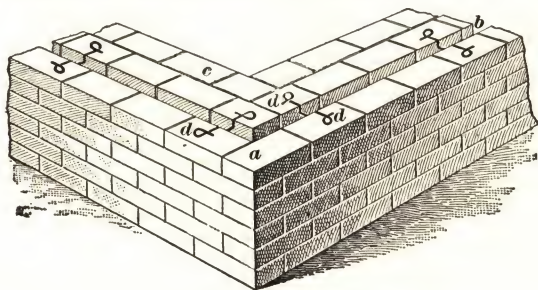


FIG. 30

rosion by galvanizing. These ties make the hollow wall effective, as the ties will not carry moisture to the inner wall.

At *a*, Fig. 30, is shown a 4-inch wall; at *b*, the air space; at *c*, the inner 8-inch wall; and at *d*, the metal ties. It should be said that hollow walls are not built very frequently, as the same results can be obtained at less cost by using hollow terra-cotta tile, called back-up tile, with a veneering or facing of brick.

BONDING WALLS AT ANGLES

82. In building brick walls, it is necessary that the angles in the walls be properly bonded. When the two walls forming the angle are carried up at the same time, the bonding at the corners is easily effected; if, however, one wall is built first, due to a delay in getting materials required for the other wall, particular care must be taken that the two parts will bond together properly.

In such cases, the wall first built is generally left toothed, as shown in Fig. 31.

In order to unite the two walls more firmly, anchors made of $\frac{3}{8}'' \times 2''$ wrought iron, with one end turned up 2 inches and the other turned around a $\frac{5}{8}$ -inch bar, should be built into the side wall about every 4 feet in height, as shown at *b*,

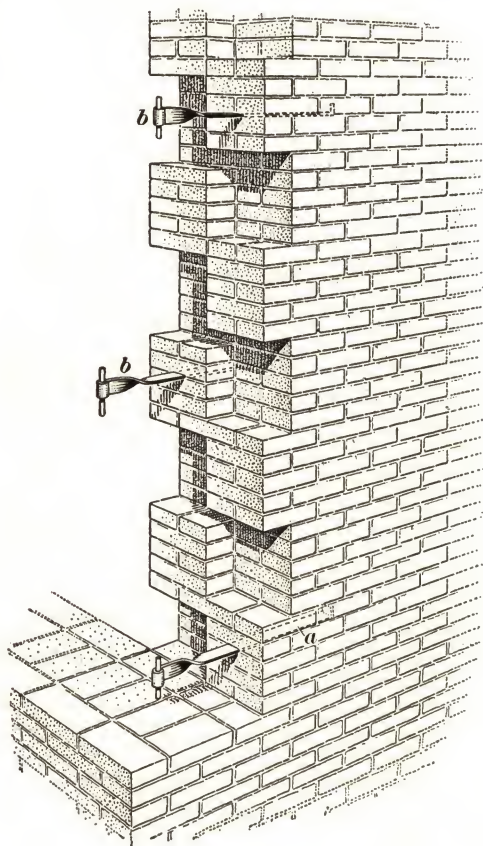


FIG. 31

Fig. 31. These anchors should be long enough to extend at least 12 inches, or the depth of one and one-half bricks laid the long way, as shown at *a*, into the side wall, and the center of the $\frac{5}{8}$ -inch bar should be about 8 inches from the back of the front wall.

JOINING NEW WALLS TO OLD WALLS

83. In joining a new wall to an old, a groove should be cut perpendicularly in the old wall, usually the width of a brick, so as to make a joint; this is called a *slip joint*.

This method of bonding is shown in Fig. 32. At *a* is shown the groove or chase cut where the new wall is to enter in the old wall; *c* is the new wall, and *d* the old wall.

OPENINGS IN WALLS

84. Openings in Solid Walls.—When a brick wall contains door and window openings, their location and relative position should be very carefully considered, not only with regard to convenience and symmetry, but also with regard to their effect on the strength of the wall. When walls are broken frequently by windows and other openings, cracks are more likely to occur than when the wall is plain and unbroken. This is owing to the unequal pressure on the wall. If walls are well bonded and anchored, the danger of cracks will be reduced to a minimum. When possible, the window openings in the different stories should be placed directly over one another, for appearance, as well as to prevent cracks in the wall, or in the arches, lintels, or sills of the windows.

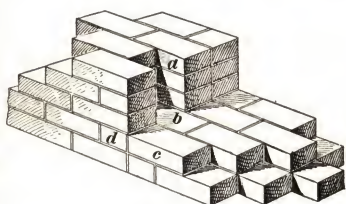


FIG. 32

Unless absolutely necessary, the placing of windows under a pier or directly over a narrow mullion should be avoided. When such a design must be used, brick arches or metal beams, or both, should be built in if the span is great or the arch a *flat* one.

In any bearing wall carrying the ends of floorbeams, the combined horizontal area of openings should not be more than one-third the total horizontal area of the wall, unless the thickness of the wall between the openings is increased by the use of pilasters, or buttresses.

85. Relieving Arches and Lintels.—Openings may be spanned at the tops by means of relieving arches or by lintels formed of rolled steel shapes. In Fig. 33 is shown a section and an elevation of a brick relieving arch *a* which is built upon a wood center *b*. This arch supports the wall and the opening at the rear of the stone lintel *c*. The brick laid in the manner shown at *a* are called *rowlocks*, and arches made of two or more rows of *rowlocks* are called *rowlock arches*.

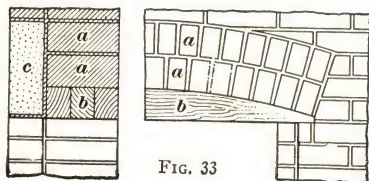


FIG. 33

Lintels may be made of rolled-steel shapes as shown in Fig. 34. In (a) is a stone lintel that shows in the face of the wall. In this case it is 4 inches thick and supports the face of the wall above. If the opening is wide the lintel should be supported on an angle as indicated at *b*. The inner 8 inches of the wall are supported by means of two angles *c* and *d*. The end of the opening is shown at the right and the angles are indicated by the dotted lines. The angles should have a 4-inch bearing on the wall at each end.

In (b) is shown a similar design for a lintel of a 16-inch wall. This opening has also a 4-inch stone lintel and requires three additional angle irons to support the inner 12 inches of

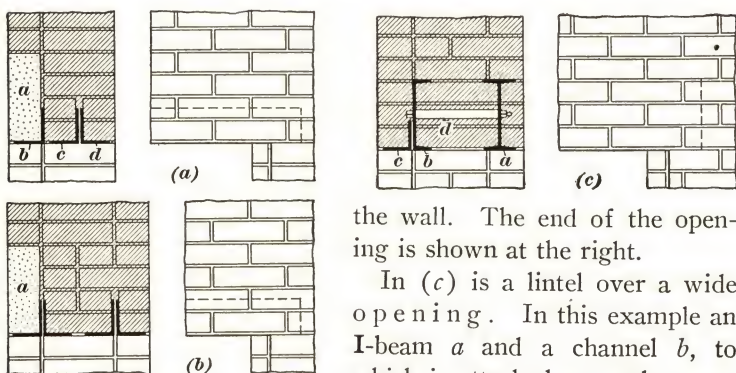


FIG. 34

the wall. The end of the opening is shown at the right.

In (c) is a lintel over a wide opening. In this example an I-beam *a* and a channel *b*, to which is attached an angle *c*, are bolted together by means of the bolt *d*, to form the support for the wall.

BRICK ARCHES IN GENERAL

86. Arches should be laid up in cement mortar by careful and experienced workmen, or otherwise there is danger of the arches failing and letting down the weight imposed on them.

87. Definitions of Terms.—The following definitions of terms used in connection with arches are given. They may be readily understood by referring to Fig. 35.

Span.—The distance between the abutments, as shown at *a b*. The word *span* is also used to mean the material construction that spans, or covers, an opening or a gap.

Springer, or Skewback.—The stones or bricks that lie

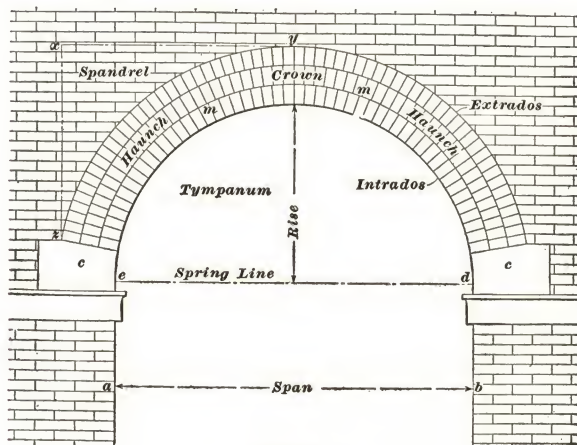


FIG. 35

immediately on the imposts, as at *c, c*, from which the arch proper springs.

Spring Line.—A line drawn through the points where the arch intersects the abutments, or where the vertical supports of the arch terminate and the curve begins, as shown at *e d*.

Intrados.—The lower concave surface of the arch, formed by the under sides of the bricks, although considered by some authorities to be the concave line at the edge of the under side of the bricks.

Soffit.—The lower surface of the arch, or the intrados.

Extrados.—The upper convex surface of the arch formed by the outer sides of the bricks in the arch; also, considered by some authorities as the convex line of the curve of the outside of the arch.

Rise.—The perpendicular distance from the spring line to the highest point of the intrados.

Arch Ring.—The arch itself, contained between the intrados and the extrados.

Crown.—The highest portion of the arch.

Haunches.—The portions of the arch included between the crown and the skewbacks.

Tympanum.—The space between the spring line and the intrados.

Spandrel.—The triangular wall space included between the extrados, a horizontal line drawn through the top of the

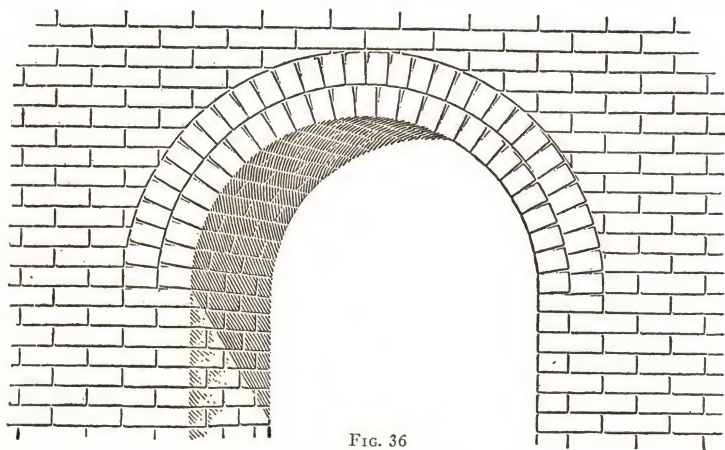


FIG. 36

extrados, and a vertical line drawn through the lower extremities of the extrados. This term is also applied to the space between two arches in a series of arches. The spandrel is shown at *z x y*.

Spandrel Filling.—The brickwork filling the spandrel.

Rowlock.—One of a series of arch courses, or rings, shown at *m, m*. There is no bond between these rings other than that afforded by the adhesion of the mortar.

88. Construction of Arches.—When semicircular arches are constructed of common bricks, the bricks are laid close together on the intrados, with wedge-shaped joints on the face of the arch; that is to say, the mortar joints are wider at the upper surface of the brick ring than at the lower surface, so that there is more mortar at the top of the joint than at the bottom.

Fig. 36 shows a semicircular arch consisting of two rings of rowlocks. These arch bricks are all laid as headers, and the long edges of the bricks show in the soffit of the arch. The increase of the thickness of the mortar in the joints is shown in the illustration.

89. Arches made of common brick are generally rowlock arches, and the difference in thickness of the joint in a distance of the width of one brick is not objectionable. An arch formed of bricks set with the length in the direction of the radius would require a decidedly greater thickness of joint toward the extrados than at the intrados. It is sometimes desired to use brick in this manner in connection with rowlocks in order to form a bond in the arch. In such cases it is necessary to have the bricks made to a radius, or wedge-shaped. Such bricks are called *gauged* or *shaped* bricks.

90. Gauged Bricks.—Fig. 37 shows a semicircular arch constructed of *gauged*, or *shaped*, bricks. The gauging, or shaping, may be accomplished by laying out the arch ring on a floor, and cutting, rubbing, or grinding the bricks to a certain gauge, or pattern, so that each brick will fit exactly in the place chosen for it; and all the mortar or radial joints will be of the same thickness throughout. This process is, however, expensive, and where there are many arches the brick should be molded in the required shape when manufactured.

In the example shown in the illustration, the space under the arch is filled by a brick wall supported on a bluestone lintel. This allows the bronze doors underneath to be made square on top.

As seen by the illustration, the extrados of the arch is stepped into horizontal steps. This is done so that the bricks



FIG. 37

in the wall will not have to be cut down to a knife edge in order to make them fit the work.

When the *reveal*, or space between a window or door frame and the outside of the wall, is only 4 inches, gauged-brick arches do not usually have any bond in the body of the wall except where metal ties are used; therefore, the bricks in the arch should be laid with great care and accuracy.

The class of work shown in the illustration is not often done in common brick, but is sometimes required in that material. The illustration shows the forms of bricks that will be required in such cases.

CHASES AND FLUES

91. Vertical grooves called *chases* and *flues* are frequently built in brick walls to receive plumbing, gas or heat

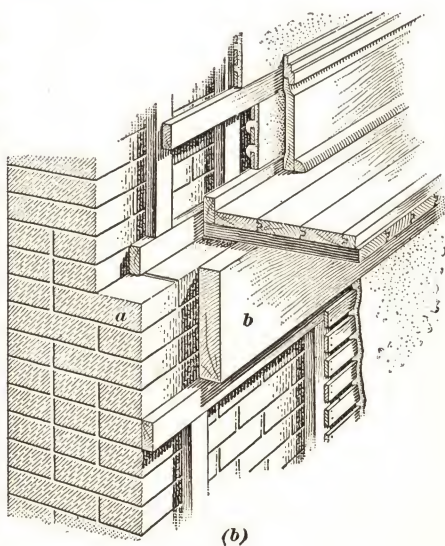
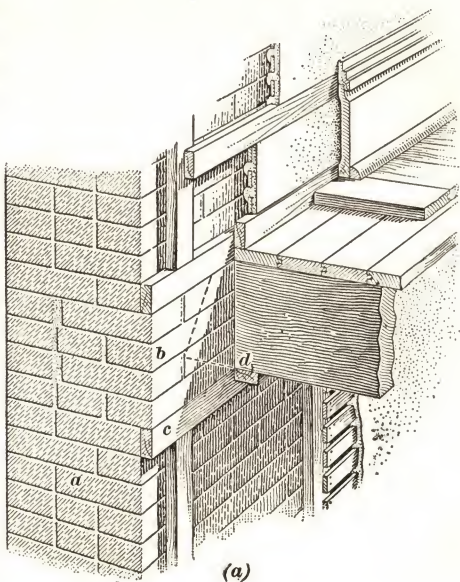


FIG. 38

pipes, etc. The building laws in some cities limit the number and size of chases that may be used in brick walls. For instance, the ordinances in force in New York City require that pipe chases shall not extend into any wall for more than one-third of its thickness and shall be not more than 4 feet in length measured horizontally. In the same ordinances, the areas of chases are counted in the areas of openings.

92. Fire-Stops.—Brickwork may be used to advantage as **fire-stops** to prevent the passage of flames from one floor to another back of the plastering. Brick walls are generally furred 1 inch, and this space, if continuous from floor to floor, permits the rapid spread of flames through the building.

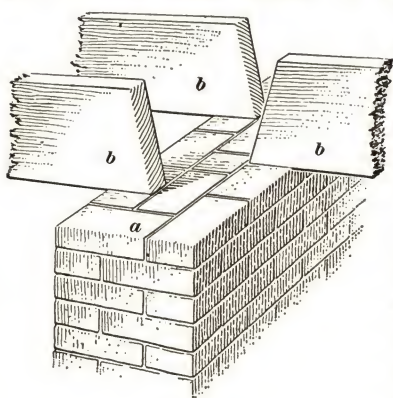


FIG. 39

Fig. 38 indicates a method of corbeling out the wall at the floor joists so as to close entirely the space between the wall and the plaster. At *a* in (a) is shown a wall of uniform thickness with the brick corbelled out at *b* for a fire-stop. A furring strip *c* makes a close joint with the cross-furring strip *d*. In (b) the brickwork sets back 4 inches, as the wall decreases in thickness at that point, as

at *a*, and *b* is a joist parallel to the wall. The wall should be carried up the full thickness to the top of the joists, and this will close all passages from floor to floor back of the plastering.

Where fire or party walls occur, the joists or beams should not be placed directly opposite each other, but should be staggered, as shown in Fig. 39. For adequate protection not less than 6 inches of brickwork should separate the ends of wooden joists. In Fig. 39 *a* represents a 12-inch wall supporting 2-inch joists on 16-inch centers. The joists *b* bear 4 inches on the wall and their ends are separated about $7\frac{1}{2}$ inches. With 3-inch joists similarly placed the ends of the

joists would be separated about $6\frac{1}{2}$ inches. Particular care should be taken to fill all joints in the brickwork with mortar, as unless this is done fire will find its way through from the end of one joist to the end of the other. In some cases it is difficult to secure 6 inches of brickwork between the ends of the joists, and in some cases steel beams may be used to secure the proper fire protection.

BACKING UP

93. As has been stated, common brickwork is frequently used in *backing up* stonework, terra cotta, and face brick. When this work is to be done, the stonework and terra cotta should be designed so that the heights of the courses shall be equal to the height of a definite number of brick courses, in order that the anchors or metal ties can extend back into the wall properly. For instance, with a customary size of brick, one course is counted as measuring $2\frac{1}{2}$ inches. The stone or terra cotta should be laid out in courses that are multiples of $2\frac{1}{2}$ inches in height. For instance, stone or terra-cotta courses should be made $7\frac{1}{2}$, 10, $12\frac{1}{2}$, 15, or $17\frac{1}{2}$ inches in height.

When a wall is faced with face bricks of other size than the common bricks used for backing, if the joints of the face brick are kept fine and those of the common brick thick, or vice versa, the courses will work out to the same height and permit of easy bonding every five to seven courses. As some Building Codes require frequent bonds, their provisions should be ascertained and bricks selected accordingly.

The same precaution should be taken in designing stone quoins, such as are used at corners of walls. The quoins should be designed to be a certain number of courses in height so that the bed joints of the stone will coincide with the joints on the brickwork.

EFFLORESCENCE

94. Very often, on buildings of stone or brick, more particularly the latter, white stains will appear on the surface of the walls after a few days of wet weather. These stains are

called **efflorescence**, and are due to certain soluble substances in the brick or mortar, or both. Carbonate of soda appears most frequently on new walls, and is due to the action of the lime in the mortar upon the silicate of soda in the bricks. Silicate of soda seldom occurs in bricks unless a salt clay is used in making the bricks. Sulphate of magnesia is formed when the clay contains pyrites, or when sulphurous coal is used for burning.

Water may reach the interior of the wall through absorption by the brick, through cracks and unfilled joints in the brickwork, through joints in the upper surfaces of copings or projecting courses, or from leaking or overflowing gutters and leader pipes back of the wall. When once the surface of the wall is penetrated, the moisture follows the joints and percolates to lower levels and to the outside surfaces, finally depositing the soluble substances by evaporation as stains or efflorescence.

Efflorescence may be prevented by the selection of impervious brick free from soluble materials, by filling all joints with mortar, by providing the upper surfaces of copings and projecting courses with overhanging coverings having drips, and by the proper design and maintenance of gutters and leader pipes.

Usually it is possible to remove efflorescence by washing the walls with a dilution of muriatic acid in 20 parts of water, which must be afterwards washed off with clean water. Several preservative coatings are designed to be applied to the walls after they are cleaned and dried. These preparations, by closing the pores in the brickwork, prevent the absorption of moisture. To be permanently effective, however, several coats must usually be applied, followed by additional coats at 2- or 3-year intervals.

HANGERS, ANCHORS, ETC.

95. The use of joist and girder hangers, etc. simplifies greatly the work of framing, both for house and mill construction. With these hangers and anchors, a good and firm bearing may be had in brick walls. The chief requisite of a good hanger is that it shall hold firmly to the wall and at the same

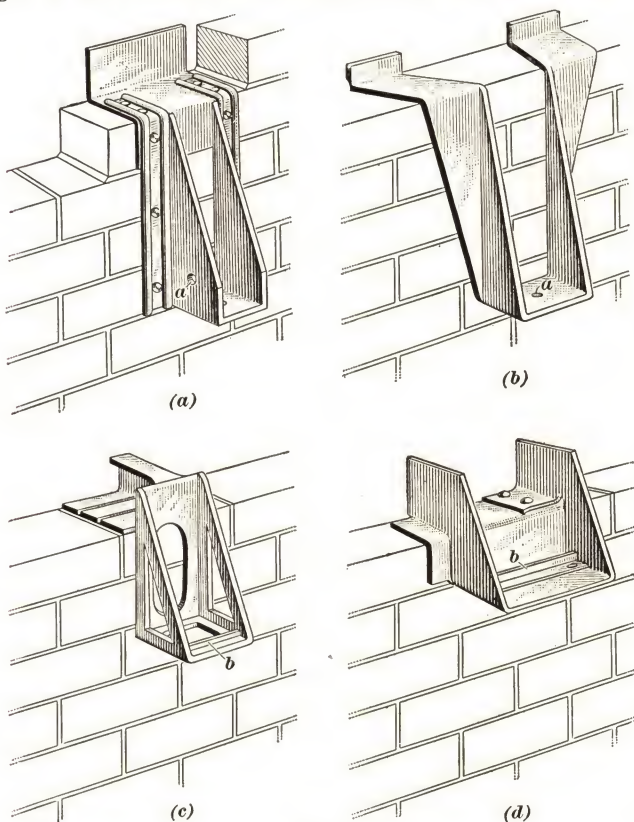
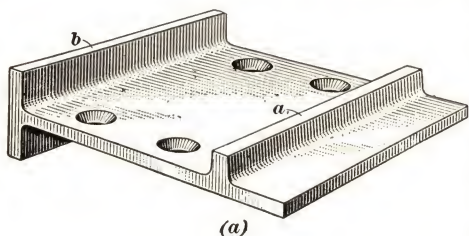


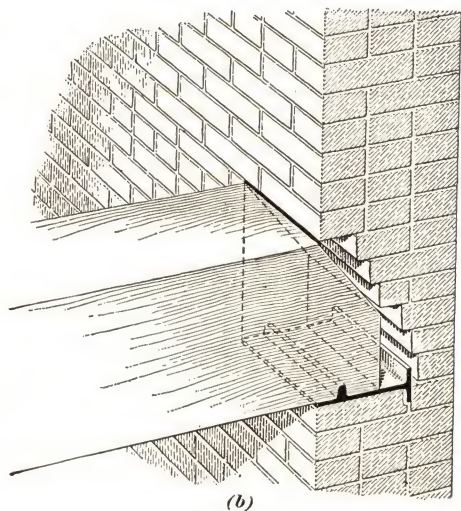
FIG. 40

time hold firmly to the joist. Fig. 40 illustrates four styles of hangers used to support joists and beams against brick walls. In none of these styles does the joist enter the wall, but rests in the socket; the top of the hanger being built into the wall.

In the hangers shown in (a) and (b), the joist is held in place by one or two spikes or lagscrews driven in through the hole *a* of the hanger and into the wood. In the hangers shown in (c) and (d), there is a ridge, or lug, *b* on the hanger. A notch is cut across the bottom of the joist and the ridge of



(a)



(b)

FIG. 41

metal fits into this notch. The hangers in (a), (b), and (d) are made of sheet steel stamped and bent into shape, while that shown in (c) is of cast steel. The hanger shown in (a) is known as a **Van Dorn** hanger; the one in (b) is a **Lane** hanger; and those in (c) and (d) are **Duplex** hangers. These hangers also act as anchors, as the end of the beam is held from moving horizontally either by spikes or by the lugs of the hangers. At the same time if the middle of the joist should fail and drop by overloading or by

96. In Fig. 41 is shown a wall plate that is used for wooden beams or girders that extend into the wall. In (a) is shown the bearing plate with the lug at *a* and the flange *b* which turns up and down into the wall. The beam is usually finished with

a bevel cut on the end, known as a **fire-cut**. This cut allows the beam to fall out of the wall without injury to the wall. The fire-cut is illustrated in (b).

97. In Fig. 42 are shown the four forms of iron anchors that are used for fastening beams in brick walls. The one

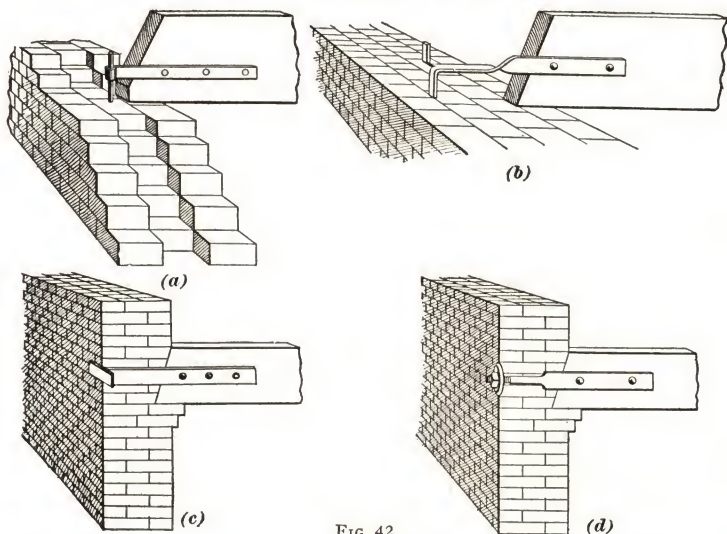


FIG. 42

shown in (a) is made of $\frac{1}{4}'' \times 1\frac{3}{4}''$ iron, about 2 feet long; the end built in the wall is made of a $9'' \times \frac{5}{8}''$ rod with the end of the anchor bent around it.

The anchor in (b) is made of $2'' \times \frac{3}{16}''$ iron, 2 feet long; the end that goes in the wall is cut as shown, and about 4 inches is

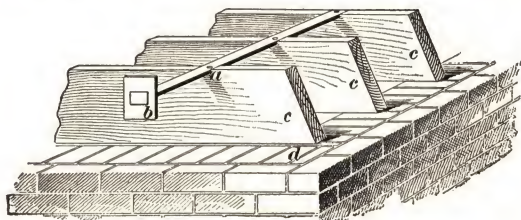


FIG. 43

turned at right angles to the anchor; the other end is twisted so that it can be nailed to the side of the joists.

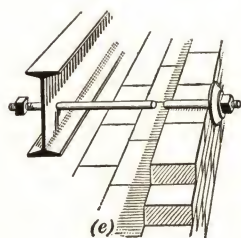
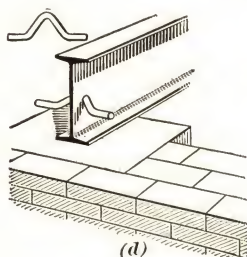
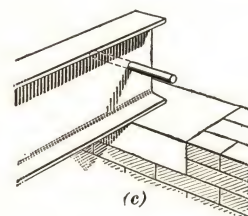
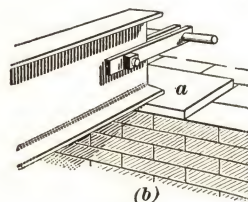
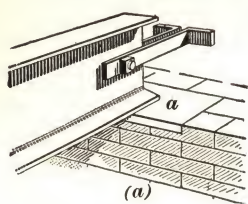


FIG. 44

An anchor that runs entirely through a wall is stronger than one that is simply embedded in a wall. On the other hand, the end of an anchor on the outside of a building makes an unsightly appearance. In warehouses and in back walls of buildings, however, when neat appearance is a secondary consideration, an anchor like that shown in (c) is used. It is made of $1\frac{3}{4}'' \times \frac{1}{4}''$ iron, 2 feet 6 inches long, and has a plate of $2'' \times 4'' \times \frac{1}{4}''$ iron forged on the outer end. This style of anchor may also be used in the middle of a wall in the same manner as those shown in (a) and (b).

In (d) is shown probably the strongest form of anchor. This style of anchor is made by flattening out a $\frac{3}{4}$ -inch bolt so as to make a $2'' \times \frac{1}{4}''$ portion to spike to the joist, and it is provided with a 5-inch cast-iron washer. A nut is placed on the outer side of the washer so that the anchor may be tightened up if necessary after the walls are built.

Anchors should always be spiked to the side of the joist or girder at or below the middle, as shown in the figure.

Fig. 43 shows the method of anchoring joists to walls where the joists and the walls run parallel. The anchor, let into the floor joists as shown at *a*, is provided with a washer *b*, and should be long enough to run over two or three joists, and 8 inches into the wall in order to give proper stiffness. The floor joists are shown at *c*, and the 12-inch brick wall at *d*.

98. Fig. 44 illustrates common forms of ties for anchoring I beams, channels, etc. to brick walls. Ordinary wall anchors are shown in (a), (b), (c), and (d), while in (e) is represented a tie-rod anchor running through the wall, to be used when the beam is run parallel to the wall.

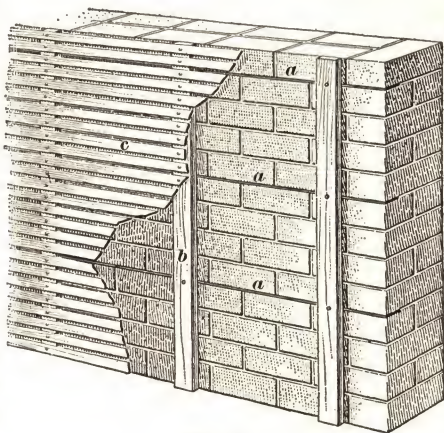


FIG. 45

Steel beams are generally supported on steel templets that are set in the wall. These templets, shown at *a* in (a) and (b), should be made large enough to distribute the load over a sufficient surface of brickwork so that the brickwork will not be crushed under the load.

99. Attaching Furring, Grounds, Etc. to Brick

Walls.—In most buildings it is necessary to attach wood or metal furrings, grounds, bucks, etc., to brickwork, and there are various methods used for this purpose.

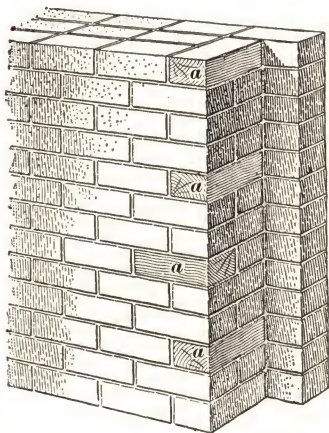


FIG. 46

Where the interior of the wall is to be furred with wood furring to receive lathing and plastering, common lath are laid between the bricks every few joints as shown at *a* in Fig. 45. They are held in place firmly by the brick and afford nailing for the furring. Wood should not be inserted in chimney walls and breasts, but metal furring and lath should be used, the furring being attached to wire loops

inserted in chimney walls and breasts, but metal furring and lath should be used, the furring being attached to wire loops

or other devices built in the brickwork. Nails should never be driven into a chimney wall less than 8 inches thick, as they are liable to break out the mortar on the inside and render the chimney defective.

100. In special places, such as at a door jamb, it is necessary to provide specially good nailing, and **wood bricks** are built into the wall as shown at *a* in Fig. 46. These are blocks of wood of the same size as a brick and are built in the wall in the same manner as ordinary brick.

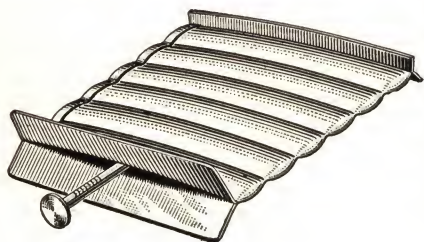


FIG. 47

is shown in Fig. 47. This consists of a bent corrugated piece of metal that is built into the joints of the brickwork and into which a nail can be driven securely.

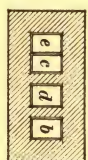
102. Devices for attaching work to brick walls, but which are not built in the walls, will be discussed elsewhere, as they do not properly come under the subject of brickwork.

CHIMNEYS AND FIREPLACES

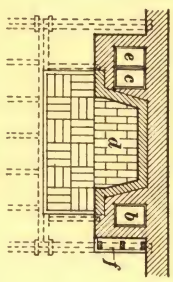
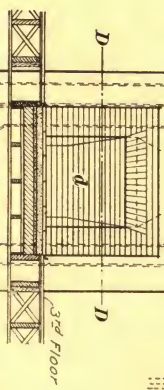
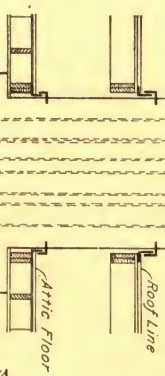
CHIMNEYS

103. Design.—The correct location, area, and height of chimneys should be carefully considered in designing a building. To make a chimney draw well, a separate flue should be provided extending from each fireplace, stove, or furnace to the top of the chimney. It is not considered good practice to use one flue for two or more of these features, although it is sometimes done with satisfactory results.

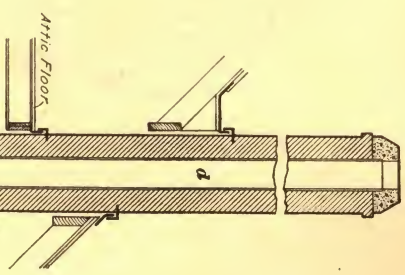
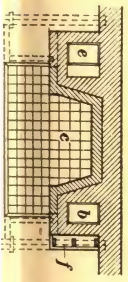
104. Construction of Chimneys.—Chimneys are generally constructed of brick and contain fireplaces, spaces for



Section E.E.



Section D.D.



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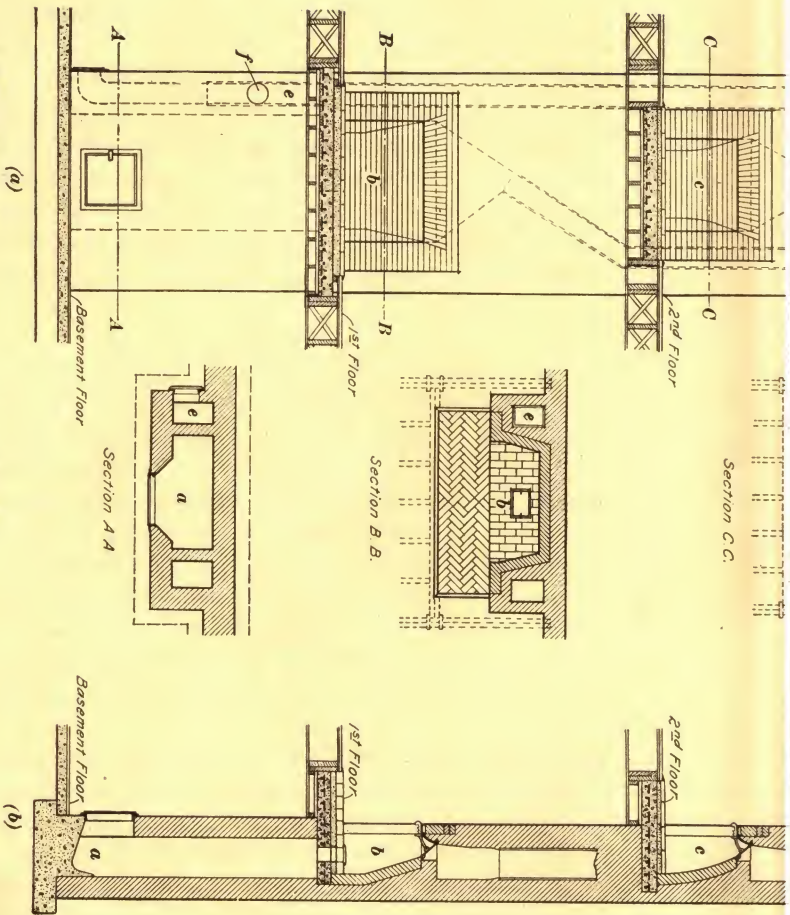


FIG. 48



or other devices built in the brickwork. Nails should never be driven into a chimney wall less than 8 inches thick, as they are liable to break out the mortar on the inside and render the chimney defective.

100. In special places, such as at a door jamb, it is necessary to provide specially good nailing, and **wood bricks** are

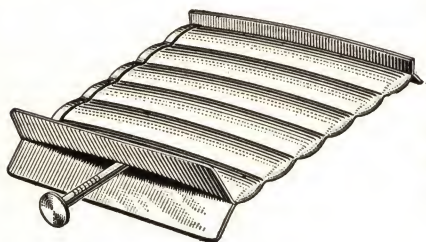


FIG. 47

built into the wall as shown at *a* in Fig. 46. These are blocks of wood of the same size as a brick and are built in the wall in the same manner as ordinary brick.

101. A patented device known as a wall plug is shown in Fig. 47. This consists of a bent corrugated piece of metal that is built into the joints of the brickwork and into which a nail can be driven securely.

102. Devices for attaching work to brick walls, but which are not built in the walls, will be discussed elsewhere, as they do not properly come under the subject of brickwork.

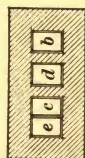
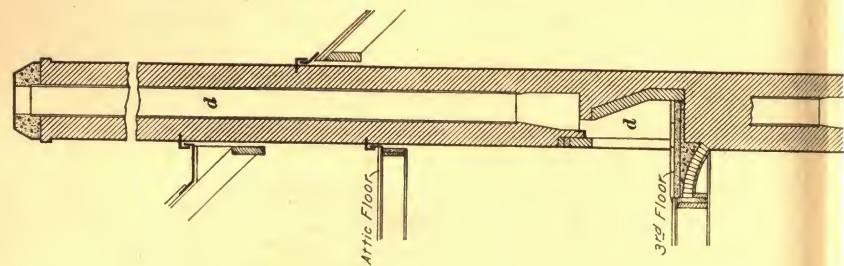
CHIMNEYS AND FIREPLACES

CHIMNEYS

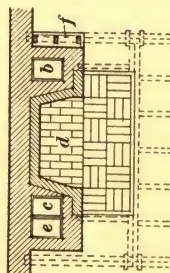
103. Design.—The correct location, area, and height of chimneys should be carefully considered in designing a building. To make a chimney draw well, a separate flue should be provided extending from each fireplace, stove, or furnace to the top of the chimney. It is not considered good practice to use one flue for two or more of these features, although it is sometimes done with satisfactory results.

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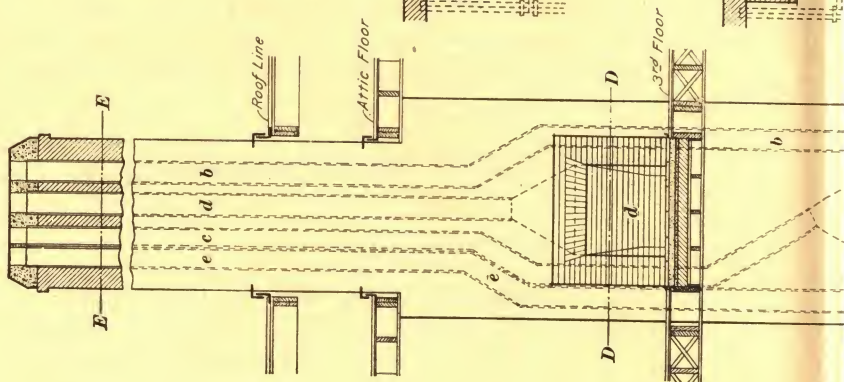
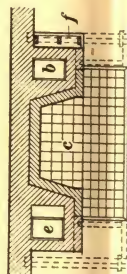




Section E.E.



Section D.D.



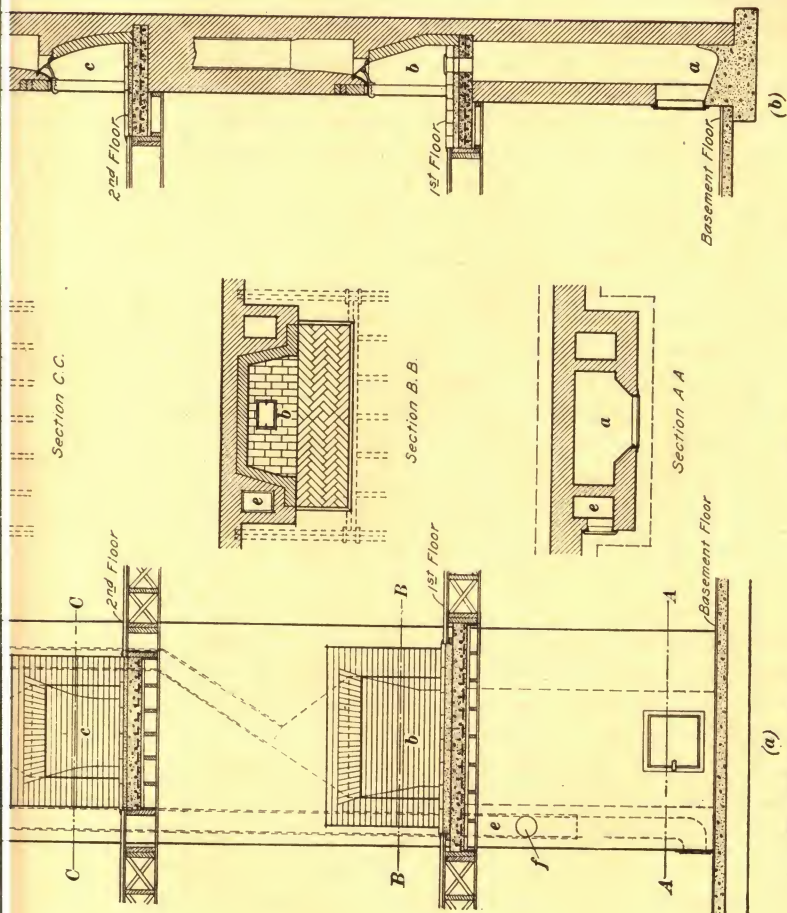


FIG. 48

I L T 497 BB 246-1843-2
(a)



ranges, ash-pits, flues, etc. These features are combined so as to form a compact and economical structure which is sometimes very complicated.

An example of the arrangement of parts in a chimney is shown in Fig. 48, which is a chimney built in with the side wall of a brick building. In (a) is shown a front elevation of the chimney; in (b), a section through the center lines of the fireplaces. Between these views are shown horizontal sections or plans of the chimney at each floor, in the cellar, and above the roof.

In the upper stories are shown the fireplaces *b*, *c*, and *d* and in the basement or cellar the ash-pit *a*. This ash-pit receives the ashes from the fireplace *b* through the ash door shown in the section (b). The ash-pit is provided with a cast-iron door through which the ashes are removed. A flue *e*, shown in dotted lines in (a), reaches from the basement floor to the top of the chimney. At the bottom of this flue, near the floor on the side of the chimney, is shown an iron door for cleaning out this flue. At *f* is an opening into the flue *e* designed to receive a smoke pipe from a heater or furnace. The flue *e* runs up past the fireplaces *b*, *c*, and *d* and is then bent toward the center of the chimney.

105. Flues.—The flues from the fireplaces are similarly shown by dotted lines extending from points above the tops of the fireplaces to the top of the chimney. The brick partitions between chimney flues are called **withes**. As shown, the flue from any fireplace must pass on the side of the fireplace above, but the flues are deflected above the last fireplace and brought together so as to make the chimney, where it extends above the roof, as compact as possible.

The bends in the flues should be as gradual as possible so as not to check the flow of smoke and gases up the flue. The double dotted lines indicate that the flues are lined with terracotta linings. These flue linings should be carefully cut to miter or fit together at the bends so as to form a smooth channel. Flues having slight bends are considered preferable to perfectly straight flues, as the bends prevent rain and sleet from

falling into the fireplace, and also tend to check the downward passage of currents of cold air. The smoke flues are sometimes formed in brickwork without linings, in which case the walls of the chimney should be 8 inches in thickness. The interiors of such flues should never be plastered, as the plastering is disintegrated by the heat and will fall off. When flue linings are used the chimney walls need be only 4 inches in thickness. Where linings are not used a 4-inch brick partition, or withe, should be built between the flues. The building codes of many cities require that all chimney flues be lined with fireproof material such as terra-cotta flue linings.

106. The advantages of using terra-cotta flue linings are several. In the first place, they are made in 24-inch lengths, which makes few joints. The inside surfaces of the linings are smooth and thus facilitate the flow of smoke and gases up the chimney. In unlined brick flues there is always a risk that the joints between the bricks may not be properly filled with mortar and that sparks will find their way through the crevices and start a fire in adjacent wooden parts of the building. When the flues are lined, however, this danger is reduced to a minimum.

107. Sizes of Flues.—The sizes of brick flues are generally made in accordance with the sizes of bricks used on the work. These flues are about 4, 8, 12, 16, and 20 inches in either direction. Terra-cotta flue linings are made in circular, square, or rectangular shapes. The square and rectangular flue linings are made to fit in with the brickwork.

108. In Table II is given a list of the customary sizes of terra-cotta flue linings. The dimensions of the square and rectangular flues are the outside dimensions. The thickness of the shell, which is from $\frac{5}{8}$ inch to $1\frac{5}{8}$ inch, is deducted in estimating the net area of the flue. The inside diameters of the circular pipes are given and the areas are easily calculated from them. While $4\frac{1}{2}$ -inch flue linings are listed in Table II, this dimension in a smoke flue is too small to be effective and should not be used except where unavoidable or in fireplaces where only gas is burned, which permits of the use of a small flue.

109. Proportions of Flues to Fireplaces.—A good proportion for flues for fireplaces in which wood or bituminous coal is to be burned is to make the sectional area of the flue equal to one-tenth of the area of the fireplace opening if the flue is rectangular, and one-twelfth, if the flue is circular. Thus, for a fireplace that is 30 inches wide by 30 inches high and whose area is 900 square inches, the flue area for the rectangular form of flue would be 90 square inches, which will

TABLE II
DIMENSIONS AND INTERIOR AREAS OF FLUE LININGS

Rectangular Flues		Circular Flues	
Outside Size Inches	Inside Area Square Inches	Inside Diameter Inches	Inside Area Square Inches
$4\frac{1}{2} \times 8\frac{1}{2}$	23.56	6	28.27
$4\frac{1}{2} \times 13$	33.50	8	50.27
$8\frac{1}{2} \times 8\frac{1}{2}$	49.00	10	78.54
$8\frac{1}{2} \times 13$	75.94	12	113.10
$8\frac{1}{2} \times 17\frac{1}{2}$	100.75	15	176.72
13×13	121	18	254.47
$13 \times 17\frac{1}{2}$	163.94	21	346.36
$17\frac{1}{2} \times 17\frac{1}{2}$	225	24	452.39

require an $8'' \times 12''$ brick flue. If flue linings are used, an $8\frac{1}{2}'' \times 17\frac{1}{2}''$ flue lining, having an area of 100.75 square inches, or a $13'' \times 13''$ flue lining, having an area of 121 square inches will be required. The area of a circular flue lining would be $\frac{1}{12} \times 900 = 75$ square inches. The nearest stock size of lining is 10 inches in diameter, which, having an area of 78.54 square inches, would be satisfactory.

If anthracite coal is to be burned, the flue area may be made one-fifteenth of the area of the fireplace opening for a rectangular flue, and one-eighteenth for the circular form. Thus, for a fireplace with an area of 900 square inches a rectangular

flue with an area of $\frac{1}{15} \times 900 = 60$ square inches will be required. According to Table II, an $8\frac{1}{2}'' \times 13''$ flue must be used for this area. A round flue of $\frac{1}{18} \times 900 = 50$ square inches, or 8 inches in diameter, will be needed.

110. Chimney Caps.—The portion of the chimney projecting above the roof should be laid up in strong cement mortar so as to prevent its disintegration, and should be covered with a protecting cap of stone or concrete. This cap may be pierced with holes to match the flues as shown in (a) in Fig. 49,

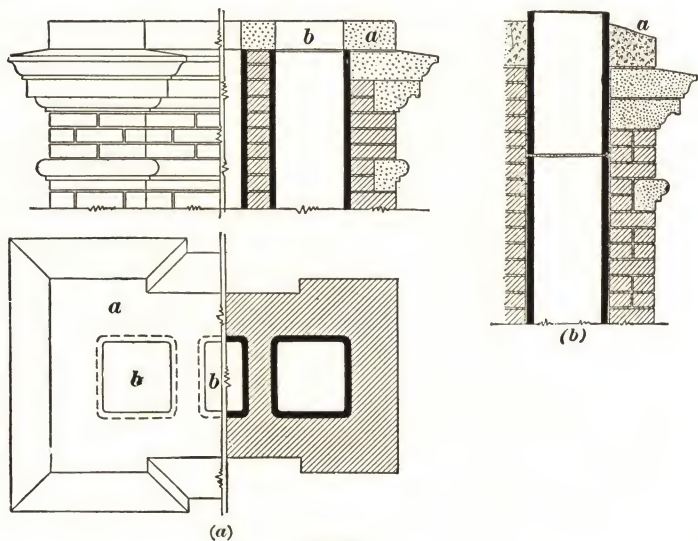


FIG. 49

in which *a* is the capstone of the chimney and *b* the holes cut through flush with the inner edge of the flue lining and covering the joints between the brickwork and the linings. This prevents water from entering the joints of the brickwork, which would soon cause disintegration of the mortar, loosening of the bricks, and discoloration on the exterior of the chimney.

Another method frequently followed is to project the flue lining above the masonry, as in (b), and to build on a concrete or cement cap, *a*. This prevents swirling air-currents, with perhaps accompanying snow flakes, from descending the flue.

It also tends to decrease the erosion under the cap due to water entering the exposed joints in the brickwork. Concrete, however, is more apt to deteriorate under heat, cold and moisture than stone, and thus is likely to prove less durable.

A chimney cap that is not perforated is shown at *a* in Fig. 50. This cap is supported at the four corners by small brick piers between which the smoke passes through the spaces *b*. Such a cap prevents rain and sleet from falling into the chimney.

111. Chimney Pots.—Instead of flat caps, **chimney pots** made of terra cotta are sometimes used. These pots form

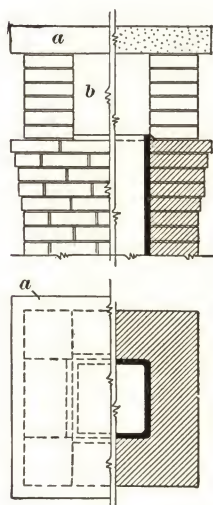


FIG. 50

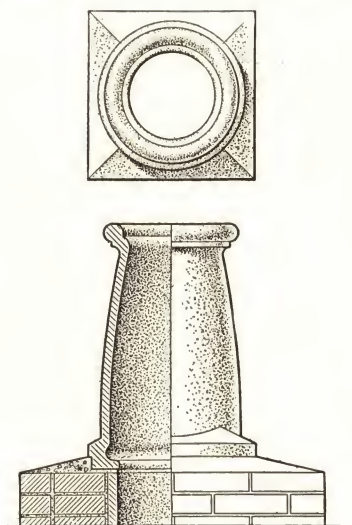


FIG. 51

a picturesque and ornamental finish to a chimney. They are made in many different forms, which are kept in stock by dealers. Examples of terra-cotta chimney pots are given in Figs. 51, 52, and 53 showing half exterior views and sections. The sections show the manner in which the pots are set, so as to cover the flue lining in the chimney. One pot is required for each flue. A strong cement mortar is used in setting the pots and is graded away from the pots to the outside of the chimney so as to form a wash. The design in Fig. 51 is a simple one

with graceful lines and is round or circular in plan. The design in Fig. 52 is more elaborate and is octagonal in plan.

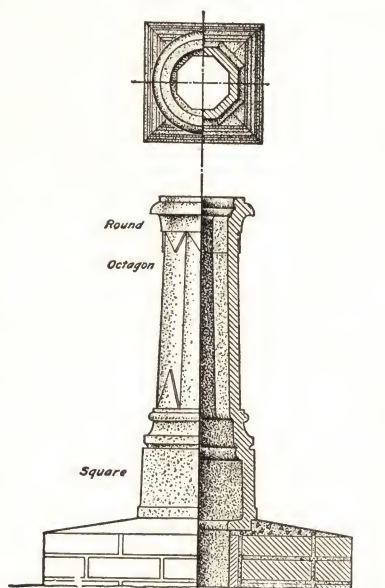


FIG. 52

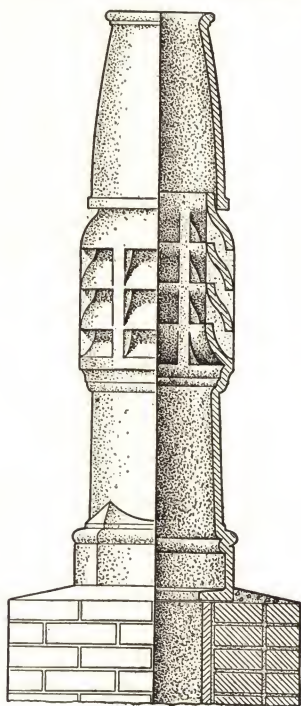


FIG. 53

Fig. 53 is a larger and more elaborate design than the others, with outlets for the smoke in the sides as well as the top.

FIREPLACES

112. Construction of Fireplaces.—The general construction of a fireplace is shown in Fig. 54. The projection of the chimney into the room to enclose the fireplace is called the *chimney breast*. The height of an ordinary fireplace opening should be about 2 feet 6 inches or 2 feet 8 inches above the finished floor, its depth from 16 inches to 24 inches, and its width from 2 feet to 5 feet. If the height of the opening is

made more than 2 feet 8 inches the flue should be made of such a size that the upward draft will be strong enough to prevent smoke coming out into the room.

While a good fireplace can be made that is rectangular in plan, it is better to slope the sides and back as shown in the

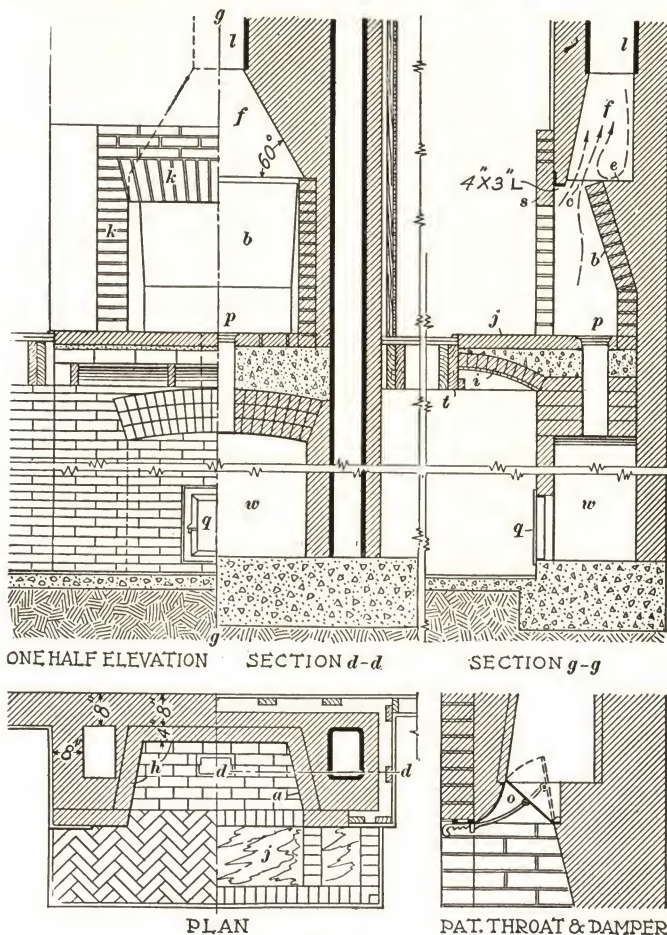


FIG. 54

figure, as these sloping surfaces throw the heat into the room. A slope of about 3 inches in 1 foot, as shown in the plan, is satisfactory.

The *back b* of the fireplace should slope forward and form the *throat c*, which should be from $2\frac{1}{2}$ inches to 4 inches in depth and the full width of the fireplace opening. The total area of the throat should be not less than the area of the flue lining. The throat should be, at least, 2 inches or 3 inches above the top of the opening of the fireplace as shown at *s* and as near the front of the fireplace as possible. Backs may also be curved, as illustrated in fireplace *c* in Fig. 48.

A *smoke shelf e*, Fig. 54, is an important feature. It prevents the air from rushing down the flue when a fire is started and forcing smoke into the room. The *smoke chamber f* is formed by drawing the brickwork together at an angle of 60° on the sides until it is reduced to the dimensions of the flue lining. The bricks should be clipped so as to present as smooth a surface as possible and not a series of offsets. The lining *l* is then started, being supported by the brickwork, as shown. The hearth shown at *j* is extended in front of the fireplace so as to catch embers that may fall out of the fire. It is supported on a trimmer arch *i*, consisting of a single rowlock arch about 20 inches wide springing from the chimney to the header *t*. This arch is laid upon a wooden center which is sometimes left in place, but is liable to be set on fire by a very hot fire on the hearth above. A better practice is to remove the centering of the trimmer arch and cover the space with metal furring and metal lath, to which the plastering may be applied. Upon the trimmer arch, the hearth is built up of cement or concrete and is finished in tile, marble, or brick. The hearth should extend at least 12 inches on each side of the fireplace opening. In Fig. 48 is shown another design for a hearth in fireplaces *b* and *c*. This design is built of reinforced concrete which is cast partly upon wooden forms and partly upon the masonry of the chimney. Iron rods are placed as shown and the concrete is poured so as to surround them. This construction forms a solid slab upon which the finish of the hearth is placed. This finish may consist of brick, tile, or cement.

113. Finish of Fireplaces.—The fireplace shown in Fig. 54 is lined with firebrick or good hard-burned brick. A

loose grate in which coal may be burned is sometimes placed in a brick opening. In some cases ornamental sheet-iron or cast-iron linings are placed in the fireplace as shown in Fig. 55.



FIG. 55

In this case a hard-burned common brick or else firebrick may be used in constructing the fireplace, as the lining will cover this work.

114. Patent Throats and Dampers.—As it is desirable at times to reduce the draft in a fireplace, a damper should be provided that will permit of partially or entirely closing the throat of the fireplace. There are several patent dampers on the market that are designed to be built in at the top of the

fireplace for this purpose. An example of such a damper is shown in Fig. 54, which shows by solid lines the position of the damper when closed and the position when open by dotted lines. Above this damper a patent throat is sometimes used and is made of concrete or of terra cotta similar to the flue linings. This throat forms the sloping smoke chamber that would otherwise be made in brickwork.

115. Ash Doors and Pits.—When possible, it is very desirable to have an ash door in the hearth under a grate through which ashes may be dropped into a suitable space in the cellar portion of the chimney. This arrangement is shown in Fig. 54, where the ash door is at *p* and the pit at *w*. A door *q* is provided at the bottom of the ash-pit through which the ashes may be removed from time to time. A similar arrangement is illustrated in Fig. 48.

ARCHITECTURAL TERRA COTTA

Serial 1833

Edition 1

ADVANTAGES, USES, AND DESIGN

INTRODUCTION

1. **Terra cotta** such as is used for facing walls of buildings, forming cornices, columns, sills, and lintels over openings, etc., is technically known as *architectural terra cotta* to distinguish it from the form known as *structural terra cotta*, which is used in the construction of walls, partitions, floor arches, and enclosures for steel columns in fireproof buildings.

2. All terra cotta is made of clay or shale, which is ground with water in a mill, molded into shape, and then placed in a kiln and burned to a brick-like consistency. Architectural terra cotta is made of a better grade of clay than structural terra cotta and is so treated as to form a plastic mass that can be molded into forms of very intricate pattern. Great care is required in forming and handling the blocks, in finishing the surfaces, and in burning, to secure a product that will be free from defects and suitable for the purpose intended.

Although the process of manufacture has changed greatly in detail since terra cotta was first employed, about 600 B. C., the product as it comes from the kiln today is very much the same as that made by the ancients, who used this material for a variety of useful and ornamental purposes.

3. Terra cotta is extensively used for facings for exterior and interior walls of buildings, and for such purposes it is a durable, beautiful, and economical material.

Properly made terra cotta is fire-resistant, frost-proof, and weather-proof, in which characteristics it is superior to stone. It lends itself to a great variety of color effects and can be molded or ornamented with comparative ease to produce either plain or intricately ornamented work that will stand the wear and tear of centuries.

From the structural standpoint, terra cotta is a most desirable material to use on account of its durability and adaptability to many kinds of structures. It is equally adaptable to a building having masonry walls or one having a framework of steel or of reinforced concrete.

ADVANTAGES AND USES OF TERRA COTTA

4. Facings for Walls.—Terra cotta, when used as a facing for masonry walls, may be bedded in mortar and built into the wall in the same manner as stone or brick.

As a facing for a steel-frame or reinforced-concrete-frame structure, terra cotta is a desirable material, as the blocks may be designed and formed to fit the shape of the structural parts that support them. The blocks may be kept away from these parts a distance of from one to two inches to allow for irregularities in the structure, thus avoiding expensive cutting and fitting such as is often required when stone is used. In the forms of structures mentioned the terra cotta is usually attached to the supports by means of metal anchors, and the space back of the blocks is filled with masonry except in places where the terra cotta fits closely to the supports, in which cases the space may be filled with a cement grout.

5. An advantage that terra cotta has, when used as a facing for a reinforced-concrete building, is that the entire rough concrete structure can be built and completed on the inside before the terra cotta is applied. The terra cotta does not require to be bonded with the wall, piece by piece, as the wall progresses, but may be put in place afterwards and secured to the wall by means of metal anchors that have been previously built into

the wall. By this method, the terra cotta may be in the making at the factory while the building is being erected.

6. In addition to the employment of terra cotta for building fronts and for interior work, there is considerable demand for its use in cornices and balustrades to take the place of more expensive cut stone, copper, or perishable sheet metal, such as tin or galvanized iron.

7. Fire-Resisting Qualities.—Terra cotta is a good fire-resisting material, as it can stand the heat of a conflagration better than stone. It can therefore be used in office buildings and other structures where it is necessary to cover a steel frame with a material that will conceal and protect the steel and at the same time give a pleasing and permanent architectural finish to the structure.

8. Weather-Resisting Qualities.—As a weather-resisting material, architectural terra cotta is very superior. When properly glazed it is non-absorbent and is thus excellent for structures built in large towns and cities where smoke and dust are always in the atmosphere. Terra cotta can be so glazed that it is impervious to water, and buildings faced with it can be washed down whenever desired, and made to look as fresh as when new.

9. Lightness in Weight.—For special purposes where a saving in weight is necessary, terra cotta is especially useful, as in a dome where it is required that the structure shall be light in weight and at the same time durable and weather resisting.

10. For Ornamental Work.—Terra cotta as a material for ornamental work in buildings has several advantages over cut stone which make it especially desirable to use under some circumstances. One of these is that the sculptor who models any ornamental part of a building in terra cotta can be sure that his model will be accurately reproduced, because the process of casting terra cotta is a mechanical one by which the original model made by the sculptor is exactly copied in

the plaster mold and reproduced in the clay when pressed into the mold.

When stone is used, the sculptor makes a clay model from which a plaster cast is taken and this is copied by the stone carvers with more or less fidelity, according to their proficiency and the accuracy with which they can interpret the sculptor's original model. As a rule, sculptors themselves do not carve the stonework but are dependent for the excellence of the results upon the skill of the stone cutters employed by them.

11. Another advantage is that terra cotta can be glazed with any color desired, so that great variety in tint can be obtained; thus it is not dependent upon its natural color, like stonework, nor upon the color produced by the burning, as is the case with brickwork. The ability to glaze terra cotta with colors opens up a wide range of possibilities for the designer who appreciates the effectiveness of color in his designs. Color in terra cotta is not affected by time or weather. Though dimmed by dust or smoke, the material may be quickly restored to its original color by washing. Colored glazed terra cotta is called Faience or *polychrome* terra cotta, *polychrome* meaning many colored.

White, full-glazed terra cotta, described later, is especially useful for the fronts of buildings, for lining light-courts, or wherever it is desirable to reflect the light as much as possible.

12. Economy.—Terra cotta also has an advantage in economy, as it generally costs somewhat less than stone, and being lighter in weight requires less steel to support it.

Terra-cotta members having richness of detail, such as flutings, ornamental panels, belt-courses, elaborately modeled column capitals, or similar members, can be produced in duplicate at much less expense than in cut stone, each unit of which must be laboriously carved by hand. Even in the plain members that are often used as a facing, the blocks may be formed of practically one size and by the use of very few molds may be cast in great numbers, whereas in stone facings each piece requires to be cut and finished as a separate unit.

DESIGN OF TERRA COTTA

13. In designing buildings in which architectural terra cotta is to be used, the architect should have a good knowledge of the nature of terra cotta, as well as of some of the peculiar conditions that govern its manufacture. Architectural terra cotta should be designed in accordance with the characteristics of the material itself even when it is used to resemble some other material, such as cut stone.

CHARACTERISTICS AFFECTING DESIGN

14. The characteristics of terra cotta that affect its use and design are, first, that terra cotta is a burnt product that shrinks and warps somewhat in burning. This characteristic makes it difficult to use large pieces of terra cotta in plain-surface work, as irregularities in the surface will not look well in the front of a building. This defect is largely overcome by using the terra cotta in medium-sized blocks so that the deformities will be small and practically negligible.

A second characteristic is that the clay of which the terra cotta is made lends itself readily to modeling or ornamentation. The use of modeling or ornament over the surfaces of terra-cotta work serves to conceal deficiencies due to warping and shrinking, and terra-cotta work containing considerable ornamentation always looks better than plain work. This modeling can be done quite easily and, after a mold has been made for a piece of ornament, a great number of similar pieces can be cast in the same mold. Hence, the oftener an ornament is repeated on a surface the less will be the cost of the terra cotta per piece, as the repetition of the same pattern will be much cheaper than the use of a number of different patterns.

A third characteristic is that very elaborate, bold, and projecting ornament for special positions can be easily made in terra cotta. The modeler makes the desired form in clay and the model is cut up into suitable-sized pieces, dried, glazed, and baked.

A fourth characteristic of terra cotta is that it can be colored in any desired tints and thus a field for design in color is opened to the designer.

A fifth feature is that it can be finished so as to resemble other materials, especially cut stone.

Thus terra cotta lends itself readily to ornamental treatment either of a bold or a delicate nature, to elaborate or delicate color effects, and to texture design.

PLAIN SURFACES

15. Plain Blocks.—Where plain blocks are used to obtain certain features, such as ashlar faces, plain piers, mullions and panels, they should be medium in size and carefully finished before drying, and the joints should be rubbed so that the two adjoining blocks will fit together with perfect accuracy. A wall composed of plain blocks that are even slightly warped will have an uneven appearance, but if the blocks are paneled, molded, or ornamented in any way that tends to make the wall irregular in appearance, the eye will not notice any slight warping that may exist.

The effect of the shrinking and warping in plain blocks of terra cotta, due to the heat of baking, is shown in the flat portion of the wall above the second-story windows in Fig. 1. If, however, this part of the façade had been built with blocks about 10 in.×16 in. or 12 in.×20 in. in size, as has been done in the panel between the first- and second-story windows, these blocks could have been made so that the slight irregularities of the surfaces and joints would not be apparent. In contrast with this example is the wall similarly treated in Fig. 2, in which the blocks are made small and the imperfections are thus reduced to a negligible quantity. In addition to making the blocks small, the edges of the blocks are beveled. This treatment also tends to conceal any imperfections in the joints due to warping. This style of design is not recommended for large surfaces as it is adaptable only for designs using a tile or diaper effect.

Fig. 3 shows a building with a terra-cotta facade having



FIG. 1

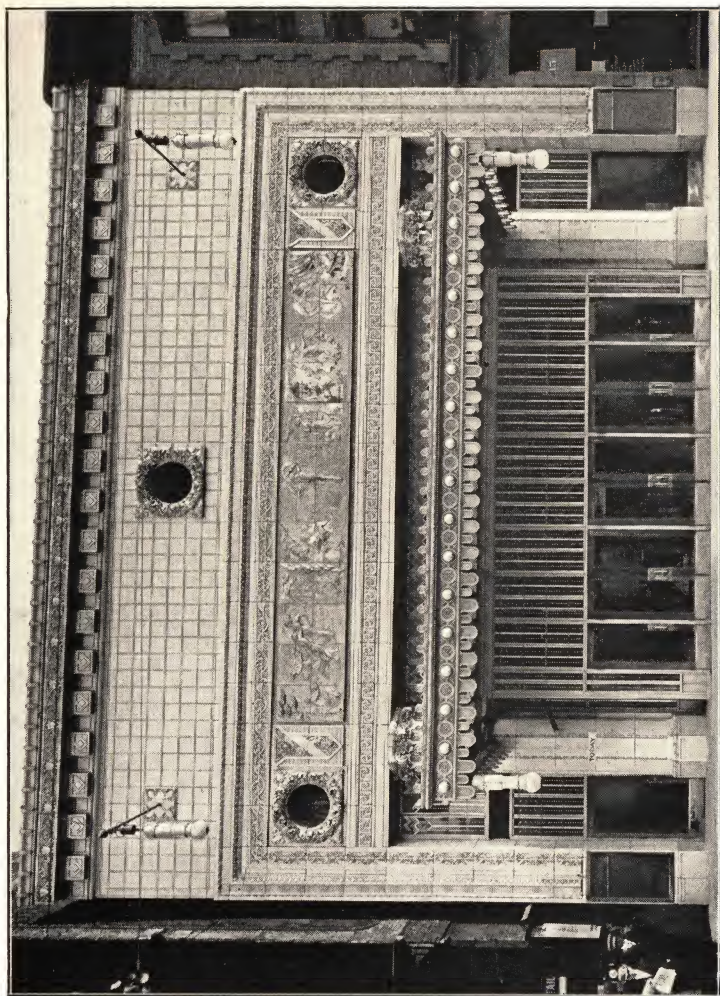


Fig. 2

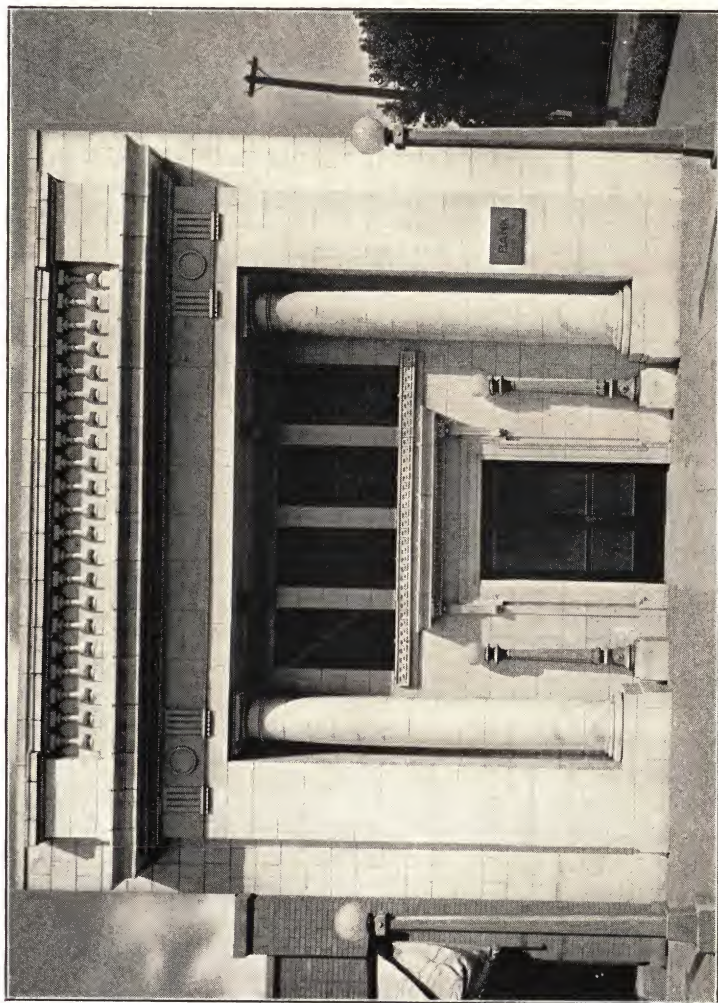


FIG. 3

plain stone-like surfaces which, while excellent, show slight irregularities in this case although they are excellent for terra-cotta work.

MODELING TERRA COTTA

16. Fig. 2 not only shows a proper treatment of terra cotta in plain blocks but illustrates the superior appearance of the terra cotta when richly decorated. It will be noted that there is a considerable repetition of blocks of the same pattern, which would be extremely costly if worked in stone. This example illustrates the possibilities of ornamentation in terra-cotta work in several ways. Shallow modeling, or *low relief* work, is shown in the borders and band courses. Bold modeling, or *high relief*, is illustrated in the wreaths around the circular windows and in the capitals of the polygonal piers. An excellent illustration of figure modeling is shown in the panel of dancing figures above the main entrance. This building is a very good example of the intelligent use of terra cotta.

17. Repetition of Ornament.—It is economical in the use of any plastic material, such as clay, to use the same ornament or motif repeatedly in the design, as this tends not only toward harmony of design, which might be too complicated otherwise, but also toward economy in manufacture. As every piece of terra cotta employed in a building must be formed in a mold, the fewer molds that are required the less will be the cost of the work. As the number of pieces needed in even a small structure often runs into the hundreds, and on larger buildings into the thousands, it can be readily seen that a large number of molds greatly increases the expense of manufacture. By repeating patterns, the same plaster mold can be used to cast from 25 to 40 blocks of the same design, which greatly reduces the cost of manufacture.

Designers should, therefore, see to it that they make their designs economical by using a repetition of patterns as much as possible. Thus, a simple running cornice in which each block is like its neighbor on either side, is less expensive to produce than a cornice composed of blocks of several different patterns.



Fig. 4



FIG. 5

Lintels and sills for windows, if all of the same pattern, can be produced with a minimum number of molds, but if the lintels on each story vary, or if the several parts of each lintel are different, the number of molds required will be very large.

18. Modeling in High Relief.—Terra cotta can be modeled in high relief; that is, the ornament can be made so as to project boldly, as illustrated in Fig. 1, where an eagle in high relief is shown in the panel at the middle of the building above the windows. Bold modeling is also shown in the caps of the terra-cotta piers in Fig. 4, as well as in the ornament over the cornice of the door in Fig. 5. In fact, any projection that can be carved in stone can practically be made in terra cotta.

19. Limitations in Size of Blocks.—Stone can be used in large units, its size being determined only by the practicable size in which it can be quarried, worked in machines, shipped, and erected in place. Thus even huge columns of stone may be *monolithic*, or of a single piece of stone. Terra cotta, however, cannot economically be molded in very large units. There are several reasons for this. When undergoing the drying operation in the dry room, shrinkage in large pieces would be so much more than it is in small units that the blocks would tend to warp and crack. After drying, uniform burning in the kilns becomes very much more difficult with large blocks than with small ones and the warping is greatly increased because the heat does not attack all surfaces evenly. The handling and shipping of large blocks requires much more care than when smaller units are employed and there is much more waste from broken blocks. Hence the cost is greatly increased. It is not economical to use blocks greater in size than 27 in.×24 in.×36 in. Blocks, especially thin facing or veneering blocks, are made much smaller than this size, as the smaller blocks are usually more economical to manufacture.

20. Practical Sizes of Blocks.—As a guide to the architect when designing terra-cotta work, Table I is given to show the most practical sizes of blocks to use for some of the principal parts of a building. In the table, the dimensions given in

the column headed *Depth into Wall* include not only the depth that the block extends into the wall but the amount it projects beyond the face of the wall. Thus, a cornice that extends 10 inches from the wall should extend about the same distance

TABLE I
PRACTICAL SIZES FOR TERRA-COTTA BLOCKS

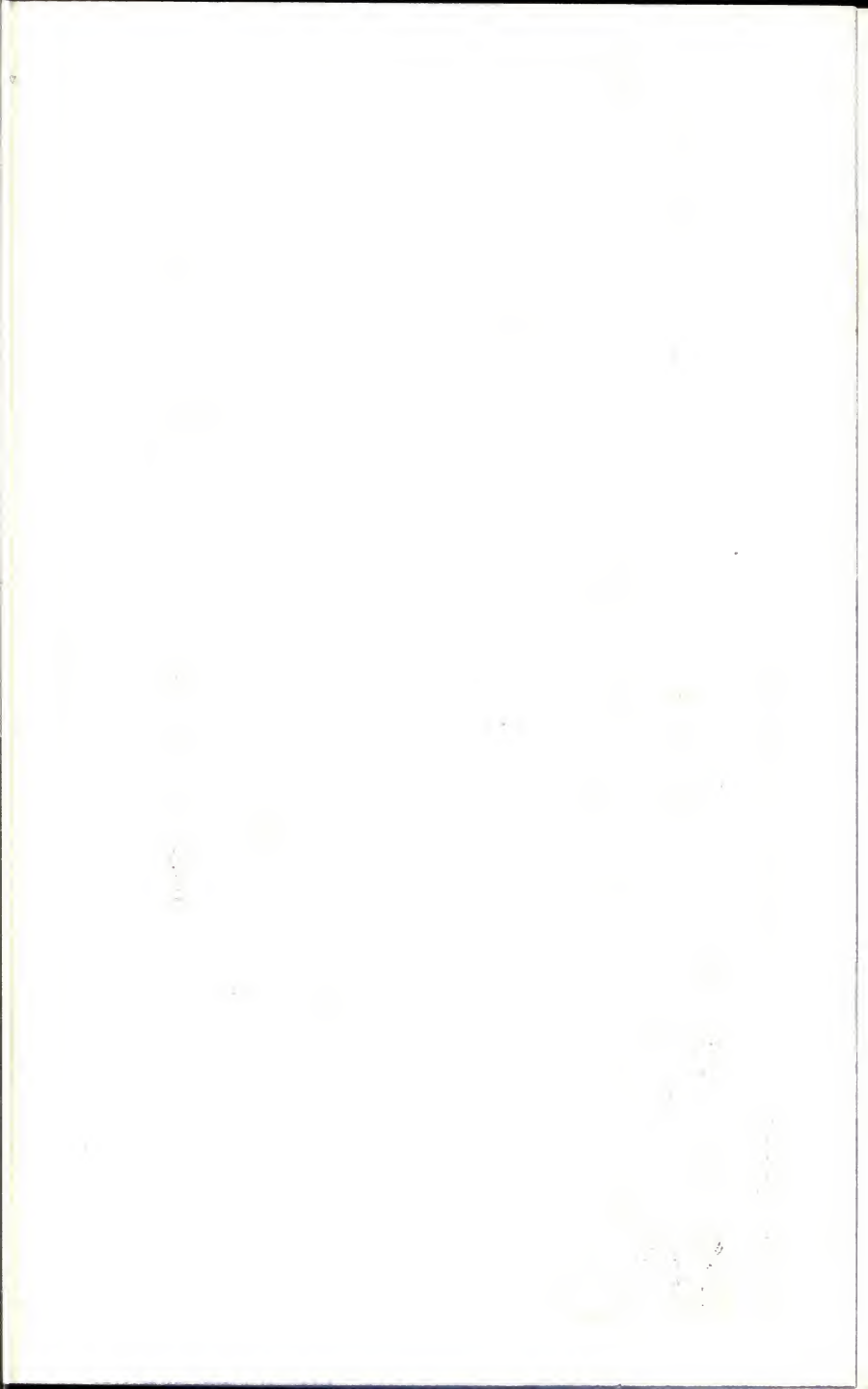
Members	Height Inches	Width Inches	Depth into Wall Inches
Cornices and string-courses.	10 to 24	18 to 24	12 to 24
Walls or panels.....	4 to 24	12 to 24	4 to 18
Sills and lintels.....	4 to 12	14 to 24	4 to 20
Jambs	14 to 24	4 to 12	4 to 12
Column drums.....	10 to 16		10 to 20 in Diameter
Columns, Segmental	10 to 16		10 to 24 Radius

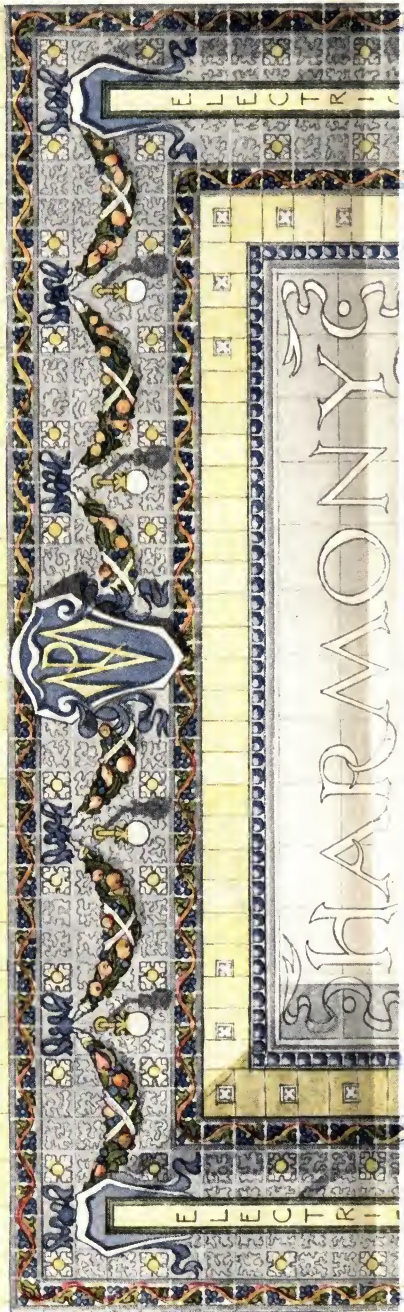
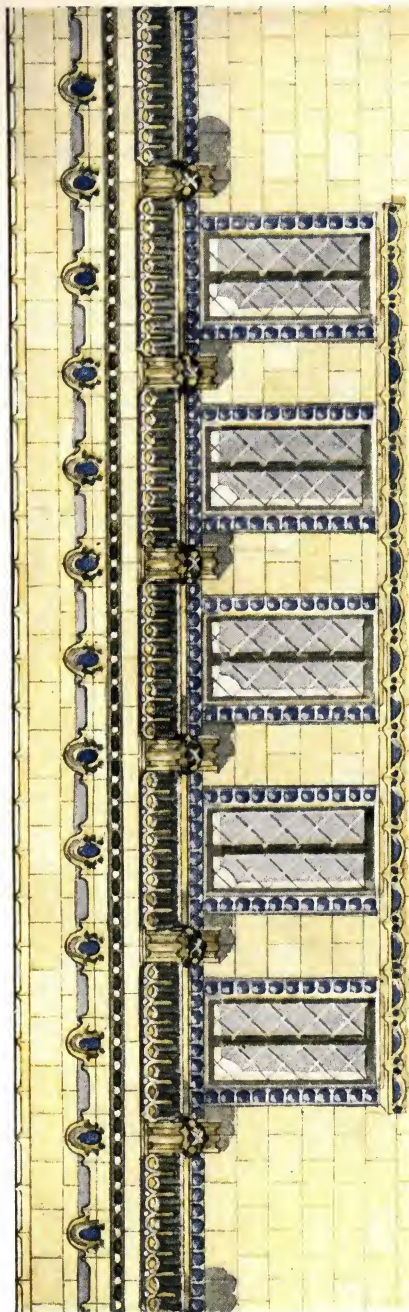
into the wall, and its *Depth into Wall* dimension would be 20 inches. This applies generally, except when the terra cotta is supported by steel work attached to the frame of a building, when the blocks may extend only 4 inches into the wall.

COLORING TERRA COTTA

21. Some of the most interesting designs in modern terra cotta are in colors, such as blues, greens, yellows, browns, and reds. Polychrome terra cotta in such designs is largely used for churches, office buildings, store fronts, theaters, and interior decorations; in fact, wherever the design itself is susceptible to the proper use of color. Usually the background of terra cotta is kept in one tone and the modeled portions of the design are in variegated colors. Hence, the latter stand out from the background, and many rich and beautiful effects are obtained.

In Fig. 6 is shown a good example of the use of polychrome terra cotta. In this case it is used for a theater front. The one-tone background consists of plain-surfaced pieces in a cream color and the modeled portions are in blue, green, and brown. The large panel immediately over the entrance to the building







Courtesy of the National Terra Cotta Society

FIG. 6



is also formed of plain pieces, in a gray color. This panel is intended for an advertising sign which may be applied to its surface.

DESIGNING TO RESEMBLE OTHER MATERIALS

22. Architectural terra cotta is frequently designed to resemble other materials, such as stones of different kinds, and with various finishes. Granite, with its mottled or speckled coloring, limestone and sandstone with the various toolings of the surfaces, can be closely copied. The cost of the terra cotta is generally less than the cost of the stone. Terra cotta is frequently used in conjunction with stone on the same building, the walls and plain surfaces being finished in the stone, and the ornamental parts, such as cornices and the more richly decorated portions, being formed of terra cotta. When new, the difference in the materials can hardly be distinguished, but after a time the effect of the weather often causes a decided difference in the appearance. In using terra cotta to resemble another material the designer should never lose sight of the limitations of terra cotta.

23. Terra cotta that is designed to resemble some other material, such as granite or Bedford limestone, should have the forms of the blocks and the joints as like as possible to those generally employed for the material it is to be like, otherwise the effect it is desired to obtain may be lost.

To follow out this idea, quoins and rustications are sometimes used, arches with keystones may be employed over openings, and often pilasters and panels are used. In a façade intended to resemble cut stonework the greater number of vertical joints required by terra cotta, because of the small size of the blocks, tends to spoil the effect, but a little careful planning will make it possible to put many of the vertical joints in angles where they will not be noticeable.

24. In Fig. 5 is shown a building entrance made of terra cotta formed to resemble granite. This entrance is designed with both plain and ornamented parts. The lower members adjoining the doorway, which in the illustration show darker

than the remaining portions, are finished with a glossy surface called *full glaze* and the other portions are finished with a less glossy surface called *mat glaze*. These terms are defined more fully later in this Section. It will be noted in this illustration that the blocks of the upper part of the doorway are small in size, as indicated by the numerous joints, while no joints are visible in the lower members. This is due to the lower members being made in long narrow pieces and the joints being formed vertically in the design, where they are not noticeable. This gives this lower part the appearance of being formed of large pieces of granite, which adds very much to the attractiveness of the design.

25. In Fig. 3 is shown a building which has the entire front faced with terra cotta designed to obtain the effect of light-colored stone or white marble. The panel above the cornice, which forms the background for the balusters, is formed of small pieces. By locating the joints behind the balusters, the sizes of the blocks are not apparent, and the effect produced is that of the panel being formed of one large slab.

The columns of this building are formed of small pieces. If they were to be of stone, they would either be in large pieces or in a single piece for the entire shaft of the column. The entire front is formed of pieces of terra cotta that are, as nearly as possible, of the sizes and form that would be used were the material stone, thus carrying out the principle stated in Art. 23.

26. Figs. 7, 8, and 9 all show the use of terra cotta in the construction and decoration of buildings of different types. In Fig. 7 is shown a handsome country residence in which terra cotta is used in place of stone for all the trimmings. The terra cotta is treated in a more ornamental manner than stone would be. The similarity of design in many of the parts is evident in the panels under the windows, over the entrance projection and over the porch. The square panels above the windows over the porch and over the entrance are of two patterns and are cast from two molds. The short pilasters around the top of the wall above the porch and the entrance are all of



FIG. 7



FIG. 8

the same pattern and made with one mold. Thus a very elaborate ornamentation is obtained by the use of three molds from which a great number of similar pieces have been made.



FIG. 9

27. An apartment building is shown in Fig. 8 which illustrates a profuse ornamentation made of terra cotta. The

basement walls are of plain terra cotta resembling stone, while the trimmings of the doors and windows are of molded and ornamented terra cotta used in the same manner as stone is used. The profuseness of the ornament is characteristic of terra cotta.

28. The building shown in Fig. 9 has the first-story walls faced with terra cotta designed like rusticated stonework. The balcony at the second-floor level has the design formed with plain blocks, and the brackets that support the balcony are very ornamental. The cornice and the members that surround the windows of the upper stories are all of a design that would be consistent were stone used for this purpose.

29. In all of these figures is shown the repeated use of similarly formed blocks both for plain and ornamented parts. Were the material stone, the ornamental parts of the design in many cases would not be attainable on account of the excessive cost in executing the designs in this material.

STOCK DESIGNS

30. Most of the terra cotta used for buildings is especially designed by the architect and is made to order. As the process of manufacture requires from six to eight weeks after the approval of the drawings and details, the architect often finds it desirable to use stock designs that can be obtained quickly and which often suffice for small structures. Most manufacturers keep a stock of molds for certain designs. The use of these stock molds reduces the cost of manufacture materially and also shortens the time required to make the terra cotta.

The designs that the manufacturers keep in stock necessarily consist of the more ordinary forms, for no manufacturer could afford to manufacture and carry a very extensive variety of patterns not knowing what the market demand might be.

For use in brick buildings, manufacturers also carry a line of stock designs for terra-cotta inserts, such as small ornamental blocks and small panels that can be readily inserted in face brickwork to produce an ornamental design.

Architects who contemplate using stock designs of terra cotta can obtain catalogs from manufacturers showing what patterns they carry in stock and giving the colors, finishes, and dimensions. The building in which it is proposed to use such patterns must, of course, be designed to fit the stock form of blocks, for the blocks cannot be cut and must be used in the size and shape in which they are manufactured.

An illustration of the use of stock patterns of terra cotta for a building front is shown in Fig. 1. The members which form each ornamental band or belt-course, also the panels of the pilasters, are small units of the same design, and plain pieces of terra cotta are used in various sizes to secure the required spaces for the ornamental parts. The coping is formed of both plain and ornamented pieces and is raised at intervals by means of special pieces to suit the requirements of the large ornaments that are placed over the second-story windows.

The panels over the first-story entrances, which contain the lettering, require to be made to order.

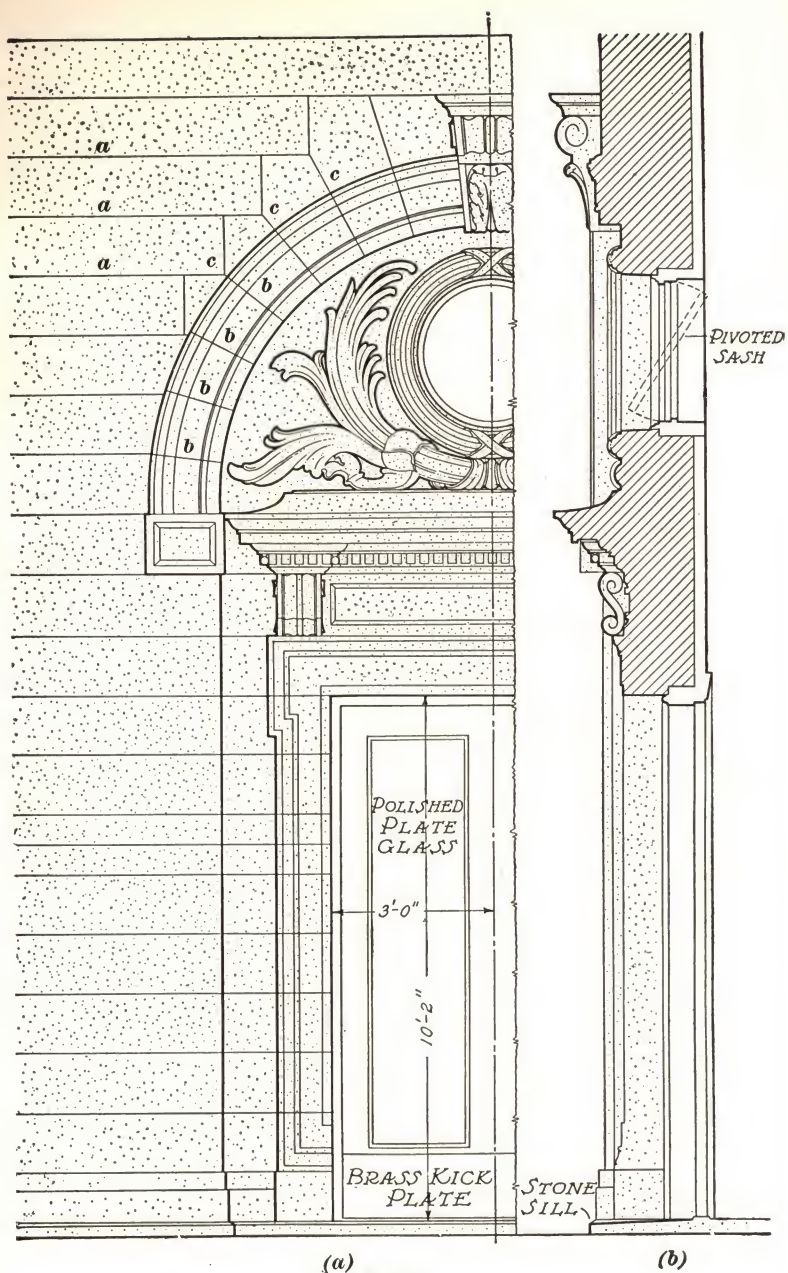
STRENGTH AND WEIGHT OF TERRA COTTA

31. Well-burned terra cotta will stand a compression test of 5,000 pounds per square inch, which is ample for any loads that are likely to be placed upon it.

The **weight** of hollow terra-cotta blocks, unfilled, is from 65 to 85 pounds per cubic foot. When filled with brick they weigh from 120 to 130 pounds per cubic foot, and when filled with concrete, from 130 to 140 pounds.

ARCHITECT'S DRAWINGS

32. The architect's drawings are made to show the design of the building which the architect has conceived and which he wishes to erect. They also are made to express the requirements of the design in such a manner that the contractor and the workmen may comprehend the intentions of the architect, provide the necessary materials and labor, and erect a structure of the form and design required.



(a) FIG. 10

(b)

The architect's original working drawings usually consist of plans, elevations, and sections, drawn to a scale of $\frac{1}{4}$ inch or $\frac{1}{8}$ inch to the foot. These should clearly indicate the various materials that are to be used and the general form of construction. If terra cotta is to be used, the drawings should show the parts that are intended to be plain, those that are to be ornamented, and the general supports on which the terra cotta is to rest. These drawings will be sufficient for the manufacturer to bid from.

After the contract for the terra cotta has been awarded, the architect should prepare large-scale drawings that will show fully the forms of the terra-cotta parts and will give suggestions as to the jointing. He may if he desires prepare full-size details that will show the contour of all moldings, as well as the nature of the ornamental parts. These drawings are then given to the manufacturer to follow when making his shop drawings. It is customary, however, for the architect to require the terra cotta manufacturer to make the full sizes in which case they are drawn to shrinkage scale.

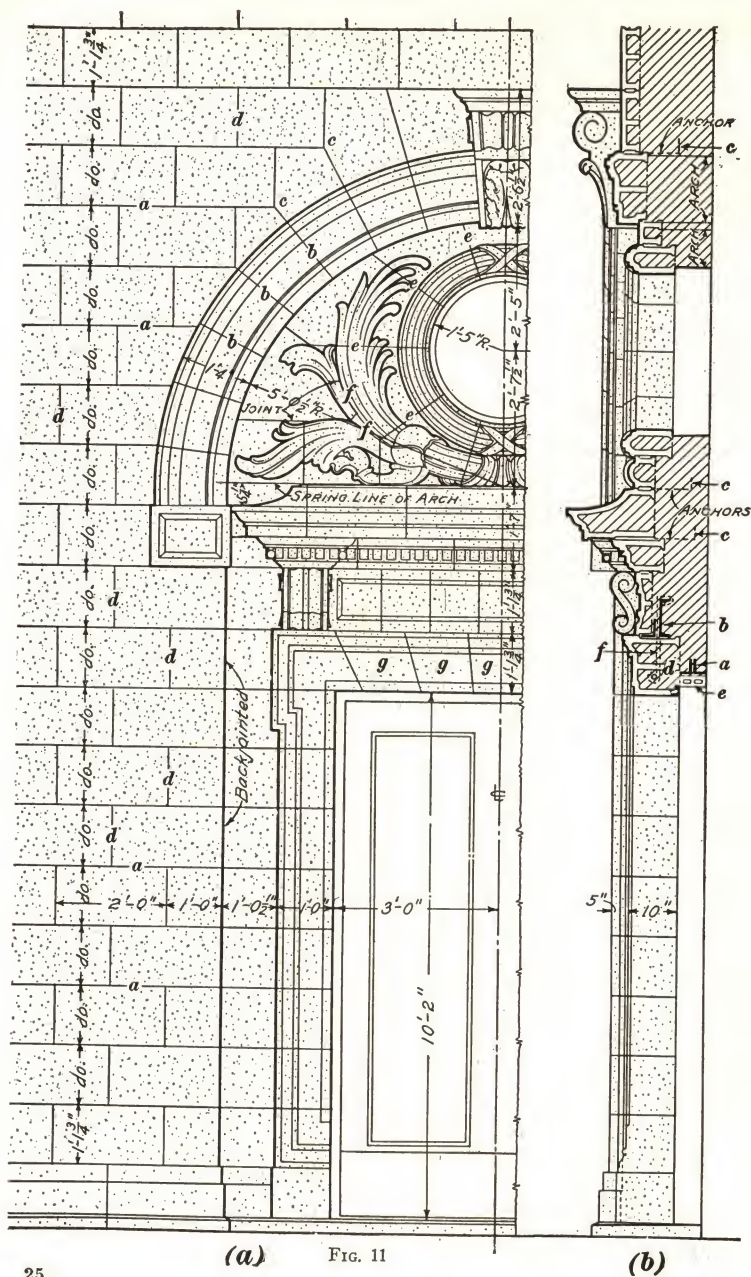
33. Example of an Architect's Drawing.—An example of an architect's drawing for an entrance and wall finished in terra cotta is shown in Fig. 10. Such a drawing is generally made to a scale of $\frac{3}{4}$ inch=1 foot. An elevation of part of the entrance is shown in (a) and a section through the entrance in (b). At *a* in (a) are shown the architect's suggestions for the horizontal jointing of the wall blocks; at *b*, the jointing for the arch over the entrance; and at *c*, the jointing for the terra cotta in the wall where it intersects with the arch. The jointing of the ornamental panel over the entrance is not shown in this drawing, as it is left to the manufacturer to determine what forms of blocks he can cast that will conceal the joints as much as possible.

MANUFACTURER'S DRAWINGS

34. The architect's drawings are sent to the manufacturer of the terra cotta, who copies them and adds details of jointing and of anchoring the blocks to the constructional parts of the building. These drawings are then submitted to the architect for approval. The architect makes any changes and corrections on them that his judgment may dictate, marks them *Approved*, and returns them to the manufacturer. The manufacturer then proceeds to make further detail drawings which are drawn to what is called the *shrinkage scale* as will be described presently.

35. Example of a Manufacturer's Drawing.—In Fig. 11 is shown the manufacturer's drawing of the same entrance that was shown in Fig. 10. It will be noted that the horizontal joints of the plain wall, the radiating joints of the arch, and the joints *c* between the wall and the arch, as shown in Fig. 10 (*a*), have been retained. Vertical joints *d*, Fig. 11 (*a*), however, have been added to show the length of the wall blocks. The joints *e* and *f* are suggested for the ornament over the entrance. These joints are made to follow the form of the ornament as far as possible so that they may be partly concealed.

In Fig. 11 (*b*) is shown the contour of the terra-cotta blocks that occur in this section, the depths that these blocks set into the wall, and the manner in which they are secured or supported. All of the terra cotta over the doorway, also the masonry with which it is backed up, is supported by the steel members shown at *a* and *b*. Anchors *c* are used to tie the projecting blocks to the body of the wall. The blocks *d* are designed to form a self-sustaining arch, as shown at *g* in (*a*). To prevent any settlement of these blocks or the opening of the joints between them, they are usually anchored to the steel members by means of small suspension rods, shown at *f* in (*b*). The blocks *e* in (*b*) are likewise suspended from the steel member *a*. The diagonal lines show the backing which consists of brickwork.



In addition to the general dimensions, the manufacturer's drawings usually indicate the sizes of the blocks, as in Fig. 11. When these scale drawings have been approved by the architect, the manufacturer proceeds to lay out the details of the various blocks at the *shrinkage* scale, which is a scale that makes allowance for the shrinkage that invariably occurs when burning the blocks.

36. Shrinkage of Terra Cotta.—Since terra cotta shrinks in manufacture about 1 inch per foot, the full-size shop drawings are drawn larger than the required size of the completed blocks. Thus, when it is desired to make a block

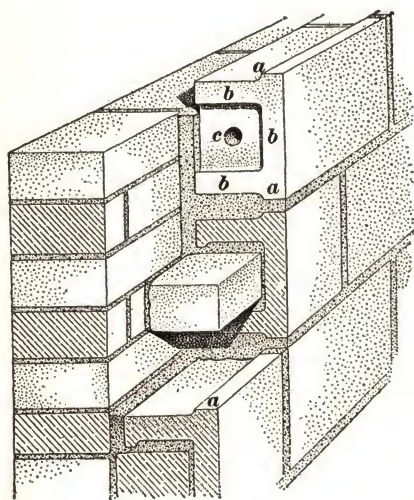


FIG. 12

12 inches long, the shop drawings show it 13 inches long. The plaster model and resulting plaster cast will be 13 instead of 12 inches long and the pressed-clay block will be 13 instead of 12 inches long. After the block has been dried and burned, however, it will be found to have shrunk to about 12 inches, or the size required.

Shrinkage can be estimated quite accurately, but it sometimes varies as much as $\frac{1}{8}$ to $\frac{1}{4}$ inch per

foot. Thus, a block estimated to shrink to an even 12 inches might prove to be when burned, $\frac{1}{4}$ to $\frac{1}{8}$ of an inch longer or shorter when it comes from the kiln. For this reason terra-cotta blocks are cast with a lug at each edge, which can be cut or rubbed down by machinery to make the block the exact size required.

The form of lug that is usually cast on the upper and the lower edges of the blocks is shown at *a* in Fig. 12. At the

ends of the blocks a similar form of lug is cast, as shown at *b*, and this projects beyond the face of the shell of the block *c*.

Variation in shrinkage is affected by the moisture or the stiffness of the clay when pressed into the mold, and by the dryness of the plaster mold in which the clay is pressed, since a dry mold will absorb more moisture from the clay than a moist mold. It is also modified by the exactness with which the clay ingredients are mixed, by the atmospheric conditions while the block is drying, and by the varying degrees of heat in different parts of the same kiln.

37. Design of Steel Supports, Anchors, Etc.—All the loose steel and iron necessary to attach, or anchor, the terra cotta to the building proper, must be designed by the terra-cotta manufacturer and shown on the drawings. He should also provide a schedule, or list, of all this iron and steel with his final drawings. Sometimes the contract requires that the terra-cotta manufacturer provide all this steel work, but as a rule the steel contractor provides it according to the schedule and drawings prepared by the terra-cotta manufacturer.

38. Final Approval of Manufacturer's Drawings. When the manufacturer's shop drawings are completed, they should be carefully reviewed by the architect to see that the designs conform in every way with his details from which the shop drawings were made. These shop drawings should show the full sizes of all moldings, the general construction of the terra cotta, and the proposed methods of anchoring the blocks to the building. The jointing also should be indicated.

It may be necessary for the shop drawings to be changed a number of times before they meet with the approval of the architect in all particulars. He should carefully review the final drawings and approve them before they are handed back to the manufacturers.

MODELING

39. When the architect has approved the drawings and has marked them accordingly, the work of modeling the various blocks is then begun. The plain work in which no molding or ornament appears is given to the average workman. Those parts of the work that consist of ornamented moldings, panels, cornices, brackets, and sculptural details are given to modelers of ability, whose duty it is to interpret the drawings in an artistic manner. Large manufacturers of terra cotta appreciate the importance of good models and usually employ only the most skilful men for this branch of the work. The results are that terra-cotta work can be used where fine artistic work is required and that this material is not considered as a mere substitute for stone, but as a material capable of the finest artistic expression when used in accordance with its peculiar characteristics.

40. Models.—Models are made for all ornamental pieces of terra cotta. These models are made of plaster of Paris, which forms the background, and moldings and the ornament are modeled in clay on the plaster backing. They are always made according to the shrinkage scale, that is, each 13 inches represents 12 inches in the finished product. The models of large pieces of ornament, panels, etc. are made without joints. The joints are put in later after the model has been finished and is ready to be cut up into blocks of convenient size.

41. Inspection by the Architect.—When the models are completed according to the drawings, the architect is notified; and if it is not convenient for him to call at the works and inspect the models, photographs are taken, a rule being laid alongside of each model to show the size and scale, and these photographs sent to the architect for inspection and approval. When this method is followed, two copies of the photograph of each model are usually sent to the architect, who indicates the suggested corrections and changes on each copy, returning one copy to the manufacturer and retaining the other copy for

the purpose of comparison with a later photograph which is sent him after his suggestions have been incorporated in the model. If the later photograph indicates that the model is satisfactory, he notifies the manufacturer accordingly.

If the architect can visit the plant to inspect the models for the terra cotta, it will prove more satisfactory than to attempt to judge and approve the models from photographs, as he can better appreciate the form, size, and details of his design by seeing them executed at full size in clay. He can also suggest changes that he may wish to make and have these incorporated in the clay and thus secure the desired effect. This done, he can approve the model and work can progress without further delay.

42. Cutting Up the Model.—After the model has been approved, it is cut into pieces of the right size from which to make the molds. The manufacturer usually determines the form and size of blocks that he considers best adapted to the design and to secure the best results in the burning. The jointing is indicated on the model or on the photograph that is submitted to the architect for his approval. Thus, an ornamental panel that may be 8 or 10 feet in diameter and in a single piece when inspected by the architect, might afterwards be cut into pieces not greater than 18 by 24 inches in size. The finished terra cotta comprising this panel will be cast in small blocks and combined to form the completed panel, all joints being filled with mortar.

If the joints are to be inconspicuous, the fact should be made known to the manufacturer before the model is cut into pieces, so that the joints may be cut around the ornaments, or that other steps may be taken to prevent the joints from showing when the different panels are built up.

MOLDS

43. Plaster Molds.—To reproduce in terra cotta the design that has been formed in the model, it is necessary to make a plaster-of-Paris mold of the model and use it as a mold into which the plastic clay is placed.

The plaster-of-Paris mold requires to be strongly constructed to withstand the pressure of the moist clay. It is usually reinforced with $\frac{1}{4}$ -inch square steel rods and the sides are bound with steel strap irons.

After the clay block has been formed, it is allowed to remain in the mold a sufficient length of time to dry properly before being removed. When it is removed it has the same contour and ornament as the original clay or plaster model.

MANUFACTURE OF TERRA COTTA

MATERIALS

44. Architectural terra cotta is made in somewhat the same manner as hollow tile or brick; that is, it is a material molded in clay and afterwards burned in a kiln. The manufacture of architectural terra cotta, however, requires a much more refined process than the manufacture of brick or hollow tile, the method is also more complicated, and the product must be worked with a larger amount of skilled labor.

45. Clay.—Clay used for architectural terra cotta must be of a higher grade than that used for brick. Terra cotta that is to be glazed requires clay free from impurities that tend to fuse in the kiln, as this action will cause the glaze to pop, making unsightly stains, crazing, or fractures.

46. Shale.—Shale is very largely used for the manufacture of terra cotta. Clay and shale from different parts of the country acquire different colors when burnt in the kiln, some coming out with a light yellowish tint, some a deeper shade of

salmon, others light or dark buff, while some are a strong brick red.

As terra cotta is a material that may be artificially glazed, the finished color does not depend upon the natural color of the body that is secured by the burning.

47. Location of Plant.—A plant for the manufacture of terra cotta is rarely located close to the source of supply of the required clay, for usually it is more desirable to keep the factory near the supply of labor and ship the clay such distance as is necessary. Furthermore, the bank of clay sometimes runs out, or the clay changes in character to such an extent that it is not suitable for the quality of terra cotta desired.

48. Treatment of the Clay.—The clay is received at the factory and is allowed to weather, which causes it to crumble and pulverize. It is then mixed with about 30 per cent. of burned clay that has been ground fine. The mixture is then pulverized by special machinery, and afterwards mixed with water and treated in a pug mill until it becomes a smooth soft mass of material capable of being molded or cast. It can be kept in that state until required for use.

49. Manufacture of Blocks.—The prepared clay is taken to the pressing room, where it is pressed into the plaster-of-Paris molds and then artificially dried with hot air, a process that usually requires from 2 to 3 hours. By this time the material has dried and stiffened sufficiently so that the blocks can be taken from the molds and handled without injury.

The raw blocks are then finished; that is, the seams are removed and the ornament is cleaned out.

If the blocks are to be finished with a smooth glazed surface, they are troweled smooth, and in this process the pores of the clay become closed and the finished surfaces of the material are made smooth and firm to receive the glaze.

Next, the blocks are placed in dryers, where they are subjected to hot air. This expels all moisture from the blocks, gradually making them bone dry. This drying takes about 48 hours.

The blocks then go to the glazers, where the exterior, or visible, surfaces are coated with a color or glaze as desired. They are then ready for burning and are taken to the kiln and subjected to a heat of from 2,000 to 2,300 degrees F. The burning process usually lasts from 12 to 14 days.

All terra-cotta blocks are made hollow, and the outside shell, which is usually 1 inch thick, is stiffened with webs, which are also about 1 inch thick. The number, size, and thickness of the webs and the thickness of the shell are determined by the size of the blocks, large blocks requiring a thicker shell and more webs than small ones. The voids are placed about 6 inches on centers.

Webs and shells of blocks have holes cast in them to facilitate anchoring them to the wall or structure. These holes also facilitate the handling of the blocks, as it is possible to pass the fingers through the holes when carrying the blocks. At the same time holes make the blocks lighter in weight and furnish a better bond for the mortar, which can flow into them and form a key.

FINISHES AND COLORS

50. Owing to the fact that terra cotta is formed of plastic clay, any finish or texture of the surface may be obtained by treating the block when it is being formed. Like pottery and faience, the clay may also be tinted, and any color, combination or blend of colors may be secured when it is burned in a kiln.

51. Texture.—The texture of the material is obtained in three ways: (1) By reproducing the sample of the surface to be matched, by modeling it in clay in the face of the plaster model before it is molded. This method is used to reproduce picked, stippled, crandaled and bush-hammered surfaces; (2) tooled surfaces are cut in the mold by special tools; (3) smooth-, light-, and rough-drag surfaces are obtained with finishing tools after the blocks have been removed from the mold. These textures may imitate rough, smooth, tooled, or polished stonework. To produce imitation granite, limestone, or sandstone, the manufacturer uses for his model a block of

real stone and can produce an accurate imitation, either of polished or dull finish or of the texture given to the stone by means of tools or hand modeling.

52. Coating or Spotting of Terra Cotta.—In terra cotta the original mixture of clay has little influence on the final color, which is obtained by tints applied in the form of slips, or glazes. These glazes produce the plain colors such as are seen in polychrome terra cotta. The mottled finishes are obtained by spotting the surface or the slip with various colors to produce effects such as the mottled colors of granite or other stones of a spotted nature. Thus, by combining spotting and texture, endless variations are possible.

53. Glazing.—The final process of treating terra cotta before it is burned is known as *slipping* or *spraying*.

Terra-cotta plants usually maintain a laboratory where the various clays, colors, and glazes are experimented with. Mineral colors are used in coloring and glazing and these materials do not look the same after they are baked as when they are applied to the unburned block. The burning produces a chemical change in the colors. Hence when seeking new shades of color the chemist applies the coloring material to a small briquette of terra cotta, burns it, and notes the results. The formulas for all mixtures of color and glaze are carefully preserved, so that given colors can be reproduced at any time. When it is decided to use a certain color or glaze, the coloring materials are carefully weighed and mixed together in exact proportions with the greatest care according to the formula for that color. The colors are mixed with water and applied to the blocks before burning, by means of a spray from an air brush. With some glazes or where a full gloss is desired on the surface, it is sometimes necessary to put on an *under glaze* as a first coat, and apply the final glaze over this.

54. These glazes are used to furnish the colors required by the design and at the same time they make the surface of the terra cotta more or less impervious to water. There are four finishes that are usually specified by architects. These are

the *standard*, or *unglazed*, which is not wholly impervious to moisture; the *vitreous*, which is impervious to moisture; the *mat-glazed*, or *mat-enameled*, which is glazed, has a dull finish, and is impervious; and *full-glazed*, or *enameled*, which is impervious and has a glossy finish.

In addition to these standard finishes, terra cotta, as has been stated, can be treated in any desired shade or color, to form polychrome terra cotta. Different parts of the block may be treated with different colors. If not otherwise specified, most manufacturers base their estimates on the *standard color*, which is that of light Indiana limestone, and is unglazed.

55. In **standard** finish, the terra-cotta blocks, after drying and before burning, are covered with a coating of clay *slip*, applied with an air brush. This produces a dull finish which is not "glassy" and the terra cotta so treated is not impervious to moisture, but has about the texture of good hard burned face brick.

In the **vitreous** finish, the glaze, or slip, is prepared with more of a glass-like quality by the addition of suitable minerals. This is also put on with an air brush, and two coats may be necessary to obtain the color desired, the first coat being a slip of one color to fill the pores of the blocks and the second coat a glaze of the same or another tint, depending upon the effect desired.

The glaze used in the vitreous finish vitrifies when burned; consequently, terra cotta with this finish is impervious to moisture. This glaze is, however, very thin.

Mat-glazed, or **mat-enameled**, finish, as its name suggests, is a dull glazed finish in which the glaze employed is of a glass-like nature but the finished blocks are not glossy. The glaze is heavier than that used on semiglazed terra cotta. The surface of mat-glazed terra-cotta blocks is impervious, hence they are excellent for outside work where the weathering qualities of the blocks must be considered. Mat-glazed finish can be washed down as readily as full-glazed.

Full-glazed terra-cotta blocks, as their name implies, are coated with what is practically liquid glass, which when burn-

ing fuses and leaves a glossy finish excellent for its weathering qualities and because it can so readily be washed clean. This finish is, however, expensive and not frequently used.

FITTING AND NUMBERING THE BLOCKS

56. Fitting the Blocks.—After the terra-cotta blocks have been burned they are allowed to remain in the kiln until they cool. They are then taken to the storage shed and the pieces are laid out on a floor in the order in which they will appear in the finished building. The pieces are carefully fitted together to see that they are the exact size and shape called for by the shop drawings. Any pieces that are imperfect are sorted out and new pieces made to take their places.

When the blocks are laid out, every block in a string-course or cornice, lintel, or jamb is carefully placed to see that the length of the course is just right as shown on the plans. Thus, a cornice composed of many blocks of terra cotta is like one composed of cut stone, each piece of which must be carefully made from the architect's drawings so that when they are placed together and the proper allowance made for the mortar joints, the total length will meet the requirements of the drawings.

Some of the blocks may require to be cut down slightly, and to accomplish this result the lugs on either end, which are provided for this purpose, are cut with a chisel; or if the excess is very slight, as is usually the case, one or both ends of the blocks are rubbed down by machinery.

It is the usual practice to rub or cut down all adjoining edges of blocks whether any great excess of length has to be removed or not, as this treatment secures a true and square edge at the joints, consequently the lugs are formed sufficiently long to permit of this rubbing without cutting into the shell of the block.

To insure the proper inspection and jointing of the blocks by the manufacturer at the plant, however, the architect should incorporate in his specifications definite requirements regarding this work. This is desirable in order that imperfect pieces may

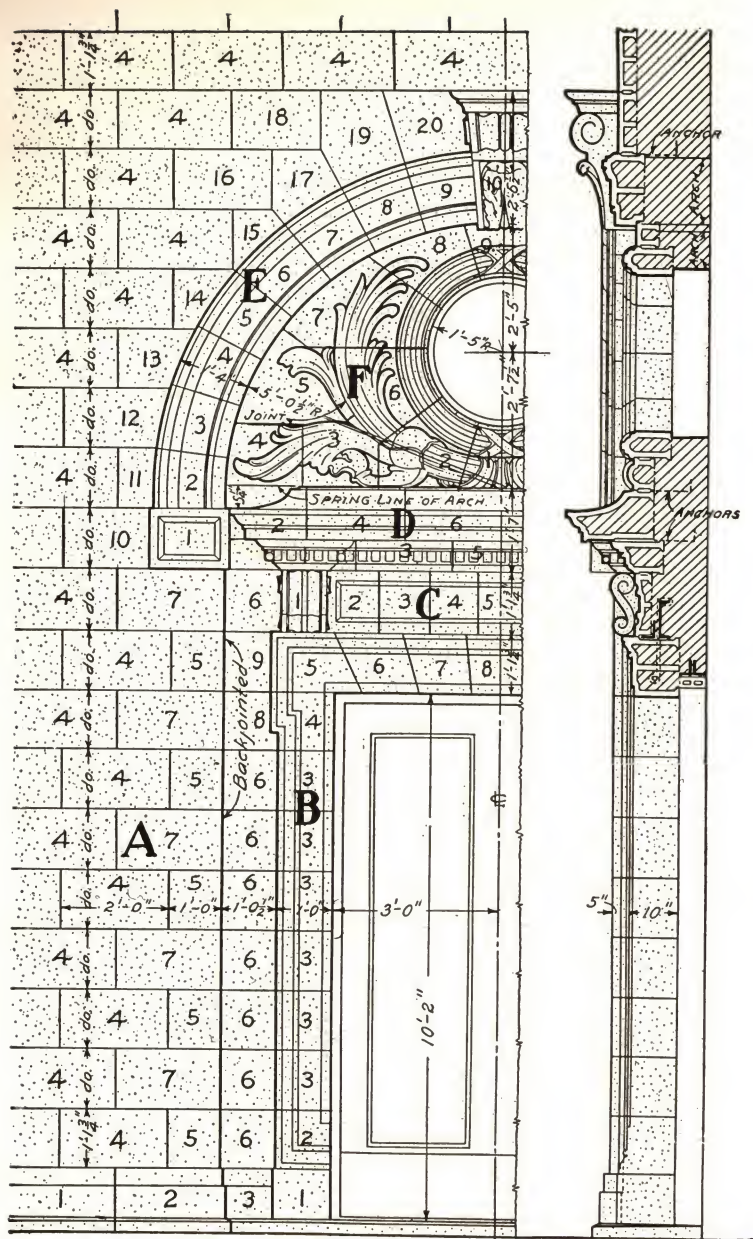


FIG. 14

Any block marked *A 4* can be taken from the pile and placed in any position marked *A 4* in the setting plan. In the system shown in Fig. 13 blocks *A 4*, *A 10*, *A 16*, *A 22*, etc. are all of the same pattern and are interchangeable, but they must be carefully sought and laid in the rotation indicated on the plan. Thus the mechanic must look after fifty or more numbers instead of eight or ten.

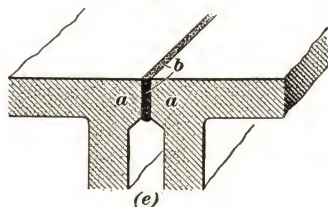
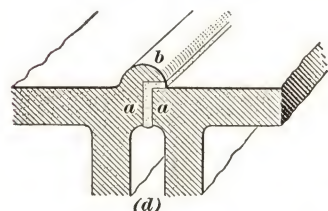
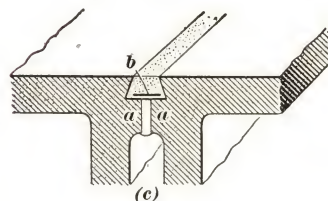
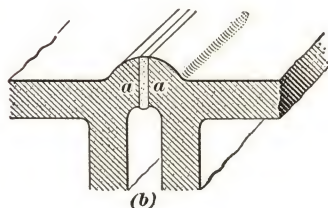
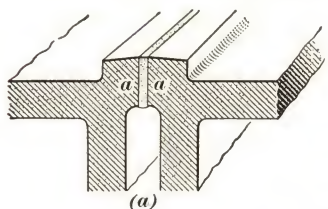


FIG. 15

DETAILS OF CONSTRUCTION

59. The process of designing terra cotta, of making the various drawings required, of modeling, and of the manufacture of the blocks having been described, some of the details of construction, which are peculiar to this material, will next be considered.

60. Forms of Joints. The joints considered in this article are the abutting or connecting surfaces of the various blocks, and not the spaces filled with mortar between the blocks. The character of these joints is peculiar to terra cotta. The straight joint is illustrated in Fig. 12. These joints must be made so as to allow of grinding or chiseling off the joints when

the block has not shrunk to the degree calculated upon or is so

warped that trimming of the joints is necessary to make the face of the block true. As it would be difficult and expensive to grind the entire surface of the block, the joints are designed to be formed by the edges of the block, which are slightly raised so that any fitting that may be required may be done on the narrow surfaces *a*, *b*. The depressed spaces behind these narrow edges are filled with mortar.

61. Another characteristic form of joint is that required on the top surfaces of cornices, copings, string-courses, window sills, or any other surface upon which rain or snow may fall. These joints are illustrated in Fig. 15 (*a*), (*b*), (*c*), (*d*), and (*e*), which show five customary forms of such joints.

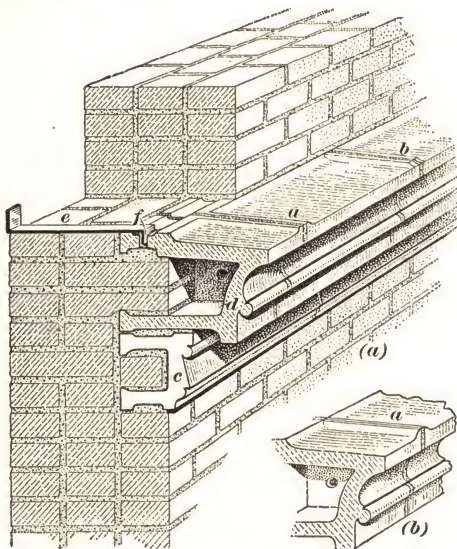


FIG. 16

In (*a*) is a *rectangular raised joint* and in (*b*) a *segmental raised joint*. The raised portions prevent water flowing into the joint. Both these forms are extensively used, and, where the opening

between the blocks is well filled with mortar, prove very satisfactory.

In (*c*) is shown a *recessed*, or *dovetailed*, form of joint. A piece of sheet metal *b* is usually inserted to form a base on which the mortar may rest and to prevent the mortar passing through the smaller opening below. The mortar of these joints is finished flush with the surface of the block.

In (*d*) is shown the *roll joint*, or *covered joint*. This form of joint affords better protection to the mortar joint between

the blocks than any of the other forms described. The roll *b* is, however, often broken or injured in handling or shipping, or is forced off by the action of frost which necessitates repairs that always prove unsightly. The use of this style of joint is therefore not to be recommended.

In (*e*) is shown a *butt joint*, such as used in stone and marble work and is highly recommended for use in terra-cotta con-

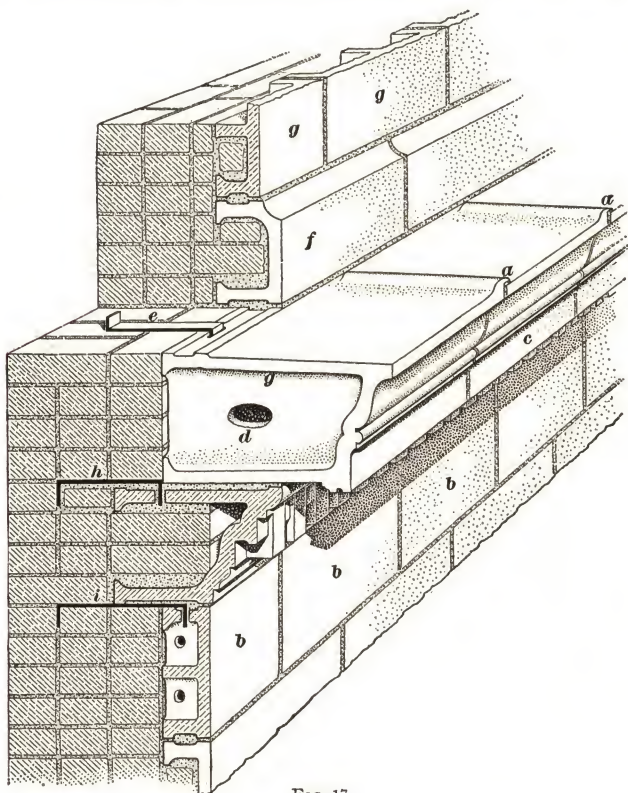


FIG. 17

struction. The edges of this joint are not easily marred by handling and the joint can be calked with mastic *b*, without necessarily breaking the edges. This style of joint is to be preferred to the others, as it presents no thin projecting parts that can be easily broken off.

62. Examples of Joints.—In Fig. 16 (*a*) is shown a terra-cotta belt-course that is built into a brick wall. The upper part of this course has blocks that are formed with joints of the raised rectangular shape. At *a* is shown one of these joints finished straight with the edge of the block, while at *b* the joint at the edge is finished with a *cove*. By means of this form the

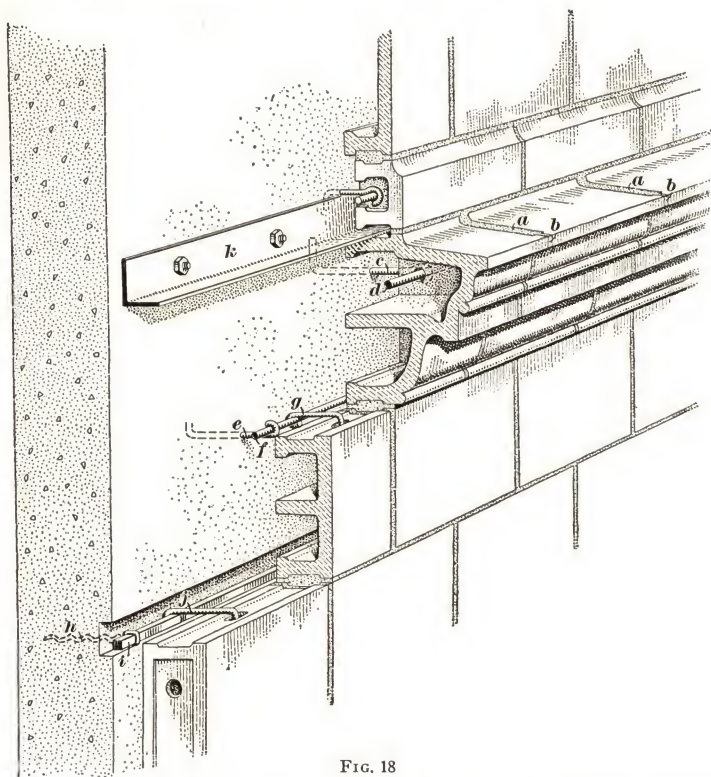


FIG. 18

joint projecting above the block is not apparent from below. At *a* in (*b*) is shown a segmental raised joint.

In Fig. 17 is shown a wall faced with terra cotta, and a projecting course also formed of the same material. The blocks of the projecting course have a roll, or covered, joint *a*. These joints, as well as the segmental raised joints, may terminate at the edge of the course with a cove as previously described.

In Fig. 18 are shown joints *a* of the dovetailed form. In this illustration it will be noted that at the front edge of the block, as shown at *b*, the joint is contracted to the same width as the regular vertical joint below.

63. Concealed Joints.—As the sizes of the blocks used in terra-cotta work are necessarily small, there will be a considerable number of joints. It is therefore desirable to conceal these joints when it is possible. This can often be done with vertical joints, which can be concealed at panel moldings, pilasters, window and door trims, etc. In concealing these joints, one block is rabbetted out so as to project in front of another piece, thus concealing the joint. These joints are considered as concealed as they are not visible to a person looking at the building casually.

In Fig. 19 is shown a concealed vertical joint between the blocks which form a paneled pilaster and the wall of a building. The block *a* is recessed on the back at *b* and the end of the block *c* is placed in this recess and thus made to fit closely. This method of treating joints is sometimes called *back-jointing*.

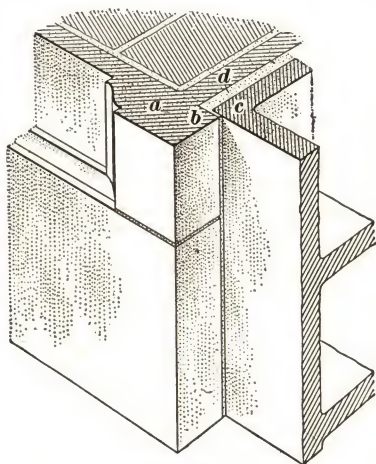


FIG. 19

Additional illustrations of concealed vertical joints appear later on in this Section in connection with the description of Columns and Pilasters.

64. Reglets.—Where a wall or a wall facing of terra cotta adjoins a roof construction, it is often necessary to place flashing and cap flashing against the terra cotta. The exact position of the roof should be shown on the plans and if it is found that the horizontal joints between the terra-cotta blocks will not serve to receive the upper edge of the cap flashing,

grooves, called *reglets*, should be formed in the terra-cotta blocks for this purpose.

In Fig. 20 is shown a parapet wall formed of the terra-cotta blocks *a* and coped with the blocks *b*. At *c* is shown a *reglet* that has been formed in the blocks adjoining the roof, and at *d*, is shown the edge of the cap flashing *e* placed in this reglet.

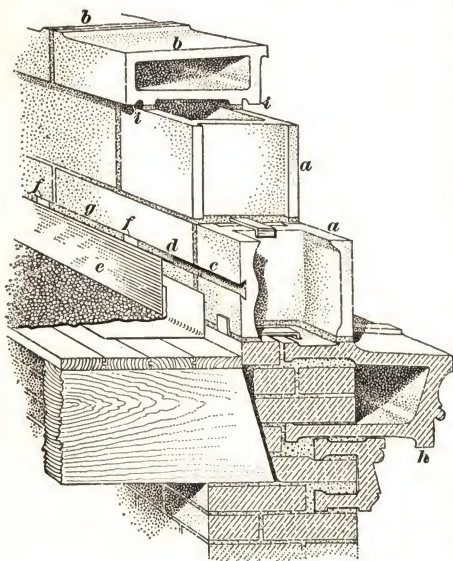


FIG. 20

After the cap flashing has been set into the reglet it is usually secured by means of lead wedges *f* placed at intervals, and the remaining part of the reglet is filled with roofer's cement, as at *g*, to insure a waterproof joint.

65. D r i p s .

Terra-cotta sills, string-courses, cornices and copings that project beyond the face of the wall below should have a member formed on the lower part, called a *drip*, that will cause the water to fall free from the wall and not run

directly down the wall. In Fig. 20 is shown a projecting cornice with a drip at *h*, and a coping with drips at *i*.

66. Securing Terra Cotta to the Structure.—Since terra cotta is generally a veneer, it must be fastened to and supported by the general structure in some way. There are two methods of fastening terra cotta to the supporting structure: First, by bonding the blocks into the wall; and second, by fastening it to the structure by means of steel work in the form of ties, anchors, channels, angles, etc. The forms of steel used in this work are shown in connection with the various details or forms of terra-cotta work next to be considered.

67. Wall Facings.—In buildings of brick or stone masonry faced with terra cotta, the facing blocks are laid up like brick or stone, each course being embedded in mortar on the course below. Each piece is anchored with galvanized or painted iron wall ties embedded in the main wall or anchored to the steel frame to hold the terra cotta securely in place. Fig. 17 illustrates the application of a terra-cotta veneer to a brick wall, and shows the anchor *i* that holds one of the blocks in position against the wall. Most of the blocks are fastened to the wall in the same manner. The backs of the blocks are filled in solid with brickwork in cement mortar.

68. Wall Facings on Concrete Walls.—Fig. 18 shows the method of securing a terra-cotta facing to a solid concrete wall. In this construction the concrete wall is built first, and the anchor hooks, bolts, etc. are located and placed in the wooden forms in which the concrete is cast. In this system of veneering, the blocks are held in place entirely by the anchoring. It is therefore very necessary that the anchors be installed with great care.

69. Three systems of anchoring are shown in Fig. 18. In one system the hooked rod *c* is located so that it will come between the end shells of two adjoining blocks which are formed to fit accurately a horizontal round bar, as shown at *d*. This bar is sufficiently long to extend through the shells of both of the blocks and through the eye of the hooked bar. In this system, the hooked bars must be very carefully located so that they will come at these joints, otherwise they are not serviceable. In the second system of anchorage, the hooked bar *e* is turned around the horizontal bar *f*. This latter bar is located back of the blocks and the blocks are anchored at the top by pieces of iron as shown at *g*. As the bar *f* is continuous, anchors may be placed at any desired location horizontally. The vertical location of this rod must be accurately determined to insure proper connections being formed. The third system is illustrated in the lower part of the figure. At *h* is shown a heavy wire which is left projecting from the wall surface. By means of this wire, the rod *i* is attached to the wall and fits

into the recess that has been formed in the wall for this purpose. The method of anchoring the blocks to the rod *i* is shown at *j*.

70. When terra cotta is used as a veneer and cannot be filled with masonry, special precautions must be taken to avoid overloading the blocks and thus causing them to be crushed or the edges to be chipped. Where the space between the wall and the blocks permits of the pouring of concrete, this space and the blocks may be filled with a cement grout, but this work should be done as the work progresses and not after the wall has been completed to a story height.

Terra-cotta facings of the character mentioned are sometimes supported at intervals by means of angles such as shown at *k*, Fig. 18, called *shelf angles*. These are secured to the concrete structure by means of bolts which are placed in the concrete forms at the required locations before the concrete is poured, and after the forms have been removed the angles are attached to the wall by means of these bolts.

These angles must be accurately located and the lower flange should line with the horizontal joint in the terra cotta so that one course of blocks may have a direct bearing on the angle. The blocks resting on the angle should also be anchored to the angle, which is set away from the face of the building by means of washers. This permits of running wire behind the angle and securing the terra-cotta blocks in place, or of the use of bent rods such as shown in Fig. 18.

71. String-Courses.—String-courses are usually built into the wall as shown in Fig. 16. This example consists of two courses of terra cotta. The lower member *c* extends into the wall as far as the width of one brick and, since it has to support the weight of the construction above, it is filled in solid with brick and mortar. The upper course, shown at *d*, has a greater projection and also extends into the wall. Both these courses are filled with brickwork as far as the line of the wall face. The projecting part of the upper block is not so filled. Metal anchors of the form shown at *e* are used to tie the pro-

jecting blocks to the wall. The blocks have holes formed in the upper shell, as shown at *f*, to receive the anchors.

72. Cornices, Medium Size.—A medium-sized cornice is shown in Fig. 17. The wall supporting this cornice is faced with plain terra-cotta blocks *b*, equal in thickness to one thickness of brick. The cornice consists of two rows of blocks. The lower blocks are richly molded and have a considerable projection in front of the face of the wall. This course must provide a certain amount of support to the upper course and therefore must be filled with masonry and anchored to the backing by anchors such as shown at *h*. The blocks of the upper course *d* extend back into the wall so that they may have good bearings, or supports, and may be covered by the masonry above. This masonry resting upon the backs of the blocks prevents them from tipping outward. These blocks also support a considerable load of masonry, consequently must be filled with brickwork as far as the face of the wall. The projecting portion of this cornice is not filled with masonry, as it is desirable that this part be as light as possible so that it will have no tendency to drop or tip. The blocks in this course should be carefully anchored to the brick wall as shown at *e*. The course *f* projects in front of the face of the wall. Above this course the wall is faced with the blocks *g*.

73. Large Cornices.—Large projecting cornices of terra cotta usually require to be supported by the structural-steel frame or by the solid masonry walls of the building. Cornices that are designed for buildings having a steel frame usually have an interior framework of steel shapes, and this frame is connected with the frame of the building in such a manner that the entire cornice is supported by the steel work of the building. This form of construction is very complicated and the structural engineer who designs the frame of the building usually designs it so as to support the cornice properly. The terra-cotta manufacturer will then design the secondary steel members that are required for his work.

74. Cornices for solid masonry walls, such as those illustrated in Fig. 21, are usually so designed that the lower

members of the cornice will project somewhat to form a bracket or corbel on which the succeeding members, which have a greater projection, may rest. These lower members are filled with masonry and also anchored to the walls in the usual manner. The upper courses are provided with structural-steel forms *h* which are also anchored and secured to the wall. In this form of construction it is customary to extend the wall of

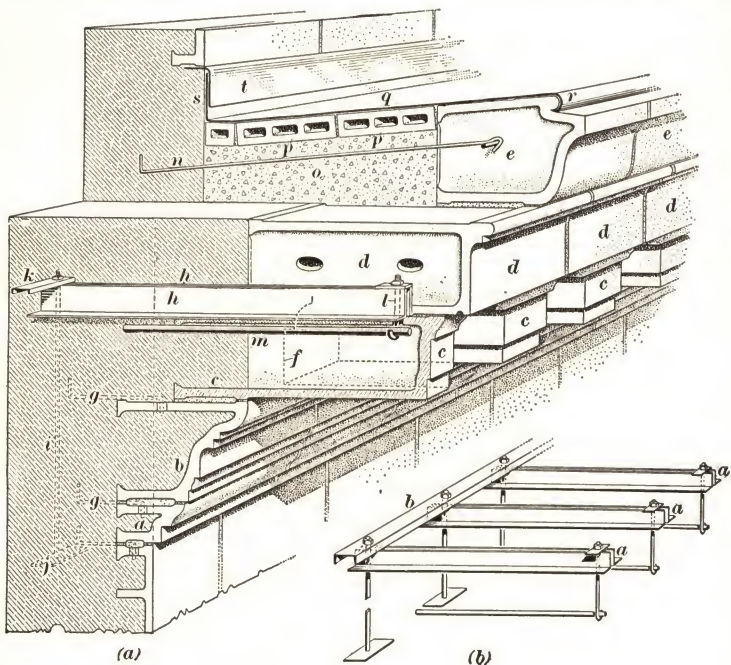


FIG. 21

the building to a sufficient height above the cornice to form a mass of material that will more than balance the weight of the projecting portions of the cornice.

75. The blocks that form this cornice are indicated at *a*, *b*, *c*, *d*, and *e* in (a). The outline of an additional block is indicated by the dotted line at *f*. This block cannot be shown in the view given, but occurs above the blocks *b* and fills the space between the brackets *c*.

The blocks *a* and *b* are filled with masonry and are also anchored by means of the tie-rods *g*. These blocks project beyond the wall surface and help to carry the brackets *c* and the wall blocks indicated at *f* between the brackets. The projection of the brackets *c* is so great, however, that the anchors and back filling are not sufficient to hold them in place. Steel angles *h* are therefore installed above each bracket to form a cantilever support. The angles are separated slightly to allow the rods to be placed between them for anchoring into the wall and for the suspension of the blocks. Wall anchors, one of which is shown at *i*, are provided to hold these angles in place and are usually several feet in length. Each anchor has a plate at the lower end, as shown at *j*, to anchor the rod to the wall. The upper ends of the anchors are fastened to the continuous channel *k* which runs parallel with the wall. By means of these anchors and fastenings, the steel angles are prevented from being pulled out of the wall by the weight of the cornice.

The bracket blocks *c* are supported and kept in place by a length of iron pipe *m* which is placed inside the bracket. One end rests on the brick wall and the other end is suspended from the channels by means of a rod *l*. This rod has a thread and nut on the upper portion. By turning the nut the bar *m* is raised until it comes in contact with the upper shell of the bracket and holds the bracket firmly in place. The blocks *d* are formed to fit over the angles *h* and rest on the brackets and the wall blocks between the brackets. The top members of the terra-cotta cornice, shown at *e*, rest on the blocks *d* and are anchored to the wall by rods, one of which is shown at *n*.

In (*b*) is shown a perspective of the steel work used in this system of supports with the various members assembled. The series of cantilever angles are shown at *a*, the continuous channel at *b*, and the anchorage and suspension rods as just described.

76. Lintels.—In Fig. 22 is shown an entrance to a building which has walls faced with terra cotta. The jambs and lintel of the opening are also formed of the same material. Since the terra cotta is only a veneer for the brickwork, it is necessary

that steel supports be provided to carry the terra cotta as well as the brickwork over the opening.

Fig. 23 (a) represents a section taken through the center of the lintel over the entrance shown in Fig. 22. The steel sup-

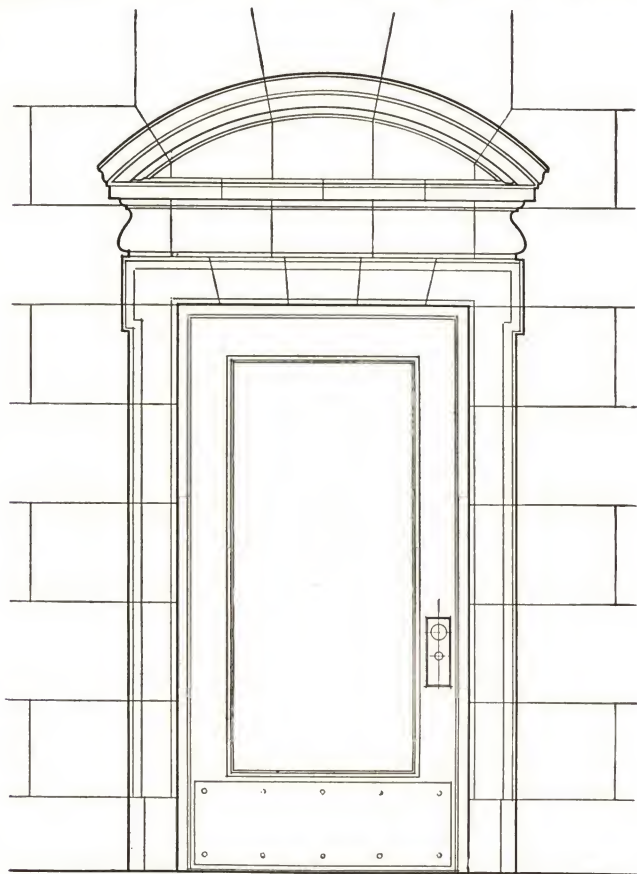


FIG. 22

ports that carry the masonry and terra cotta consist of three angles, as shown at *a*, *b*, and *c*, and one channel *d*. The angles *a* and *b* carry part of the brick wall, and the angle *c* and channel *d* carry the remaining part of the wall and the terra-cotta lintel. The steel member *d* supports the terra-cotta lintel

course *e*, which is suspended from the steel by means of rods *f* and anchored by the anchors *g* so that it is perfectly strong and rigid.

In this figure, sections are shown through the blocks which form the courses *e*, *h*, and *i* to illustrate how the blocks are formed to fit around the steel work and to show the rods and anchors that secure them in place. In (*b*) is shown a view of the steel supports *a*, *b*, *c*, and *d* that hold up the lintel. At *e* is shown one of the rods that carry the lower course of terra cotta. These rods are placed between the blocks of the lower course of the lintel, the upper ends of the rods are secured to the steel channel by means of clips *f*, and the lower end is bent around the short bar *g*, which extends through the end shells of two adjoining blocks. At *h* is shown a rod which is formed around the bar *g* and also over the horizontal flange of the angle *a*. This rod prevents the block from tilting when the succeeding course of terra cotta is put in place on top of it. At *i* and *j* are shown the galvanized iron bars that are used to anchor the terra-cotta blocks *h* and *i* in (*a*) to the steel lintels.

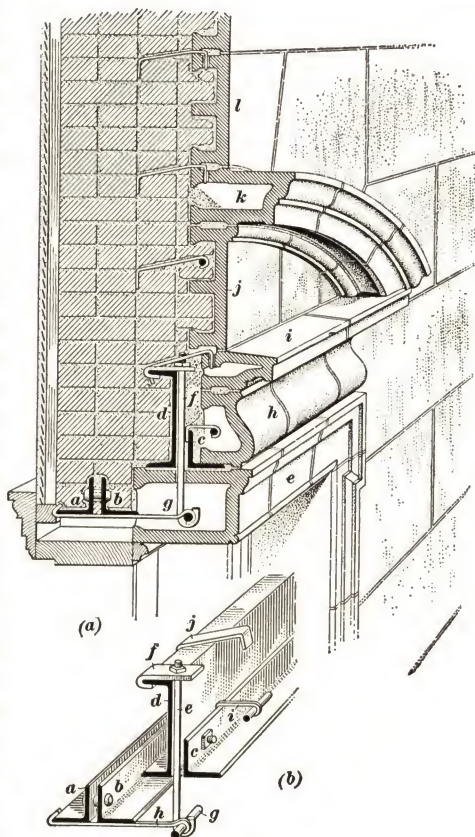


FIG. 23

The terra-cotta blocks *j*, *k*, and *l* in (a) are bonded with the brick wall and also anchored by bars as in the regular form of construction.

The terra-cotta lintels of the entrances shown in Figs. 2, 3, and 5 are all formed of courses of blocks and carried by steel members that are concealed in the masonry, thus permitting the exposed under side of the lintel, called the *soffit*, to be finished to correspond with the jambs, as is shown in Fig. 5. The principle involved in the construction of these lintels is the same as that shown in Fig. 23, the form of the blocks and the steel work being adapted to meet the requirements of the different designs.

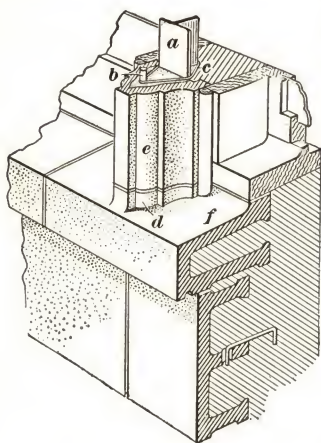


FIG. 24

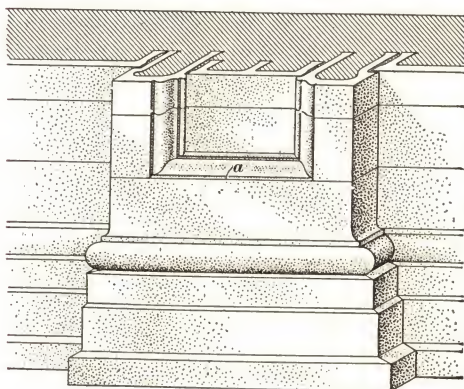
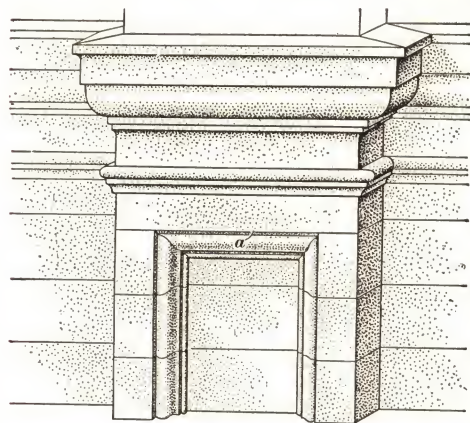
77. Window Mullions.

Window mullions or slender piers that are formed of terra cotta or have a facing of that material, should be provided with steel posts formed of T's, angles, or gas pipe, to which the terra cotta may be anchored, and which will give stiffness to the piers.

In Fig. 24 is shown a mullion that has a terra-cotta facing. A steel T bar *a* is used to reinforce the mullion. A short iron bar *b* is placed in an opening in the top of the terra-cotta block and this is anchored to the T bar by means of a heavy wire. The bar *b* extends into the bottom shell of the succeeding block. Round or square bars of iron are sometimes used as anchors, one end being formed to turn down into the opening in the top of the block and the other end being formed to fit around the T. This method, however, does not anchor the bottom end of the succeeding block.

In this illustration it will be noted that the lower part *d* of the mullion is formed on the terra-cotta sill-course. This is done to secure a level bearing for the block *e*, as the sill is formed with a slope, as shown at *f*.

Examples of mullions which have steel reinforcement are shown between the windows over the front entrance of the bank building illustrated in Fig. 3, between all windows of the residence shown in Fig. 7, and between the windows of the apartment building shown in Fig. 8. This reinforcement is absolutely necessary for the mullions shown in Fig. 7, as the mullion is too small to permit of sufficient masonry backing to give any strength to the terra cotta or to permit of anchoring the various mullions. The transom blocks which form the bars shown in this illustration are also reinforced with steel.



(a)

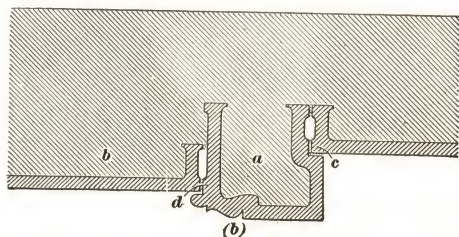


FIG. 25

78. Pilasters.

In designing pilasters, the forms of the blocks and manner of jointing them where they intersect with wall blocks require particular consideration in order that the vertical joints may be concealed or, at least, not easily seen.

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The pilaster shown in Fig. 25 has a paneled face and each course in the width of the pilaster is formed of three pieces. The panel is formed of one piece and the side members of the other pieces. At *a* in (b) is shown a plan of one side piece, and at *b* a portion of the panel. At *c* and *d* the manner in which the block is formed to conceal the vertical joints is shown. The moldings at the top and bottom of the panel, as

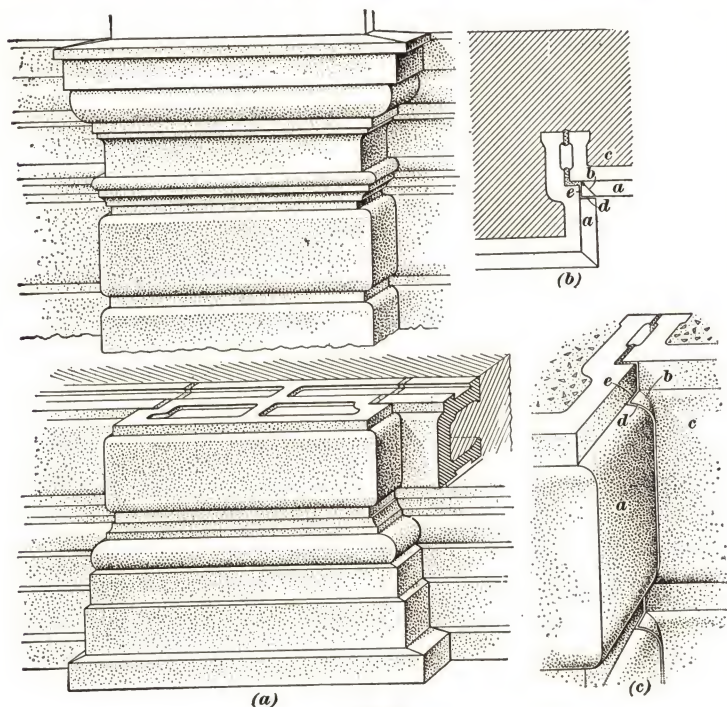


FIG. 26

shown at *a, a* in (a), are formed on the same blocks as the top and bottom sections of the panel.

The pilaster shown in Fig. 26 has horizontal joints known as *rusticated joints*. This is a very practical design for large blocks, as a slight warping of the blocks in the burning is less apparent than in the plain smooth-faced pilasters. In the rusticated design, the horizontal joints between the blocks are not conspicuous, as they are located at the tops of the recessed

surfaces between the projecting parts of the blocks. This design requires a somewhat different form of joint, however, at the intersection of the pilaster with the wall, as one part of the block projects beyond the other portions. In (b), at *a*, are shown these projecting parts, and at *b* is shown the return which is formed on the wall block *c*. In (c) is a view of this joint, showing the projecting part of the wall block *c* extending behind the similar portion of the pilaster block. The portions *d* and *e* of the joint will appear as shown. These joints should be made as thin as possible so that they will not be easily seen. This form of block allows of a square joint between the two intersecting blocks instead of a miter joint, and any cutting of the blocks that is necessary to make them fit properly may be easily done without disfiguring the joint.

79. Columns.—Columns of terra cotta are built up in sections from 10 to 16 inches in height, called *drums*, from their cylindrical drum-like shape. For columns not exceeding 14 inches in diameter these drums can be made in single pieces.

In the case of columns of large diameter, it is not practical to make the drums in one piece, as slight inequalities of shrinkage are likely to occur. The best practice is to use a sufficient number of vertical joints to make the drum of four or more pieces, depending upon the diameter of the column. The vertical joints should be continuous for the whole length of the shaft wherever practicable. The heights of the courses should not exceed 16 inches.

If the terra-cotta column is to enclose a structural-steel column, the drums must be made in pieces so that they can be placed around the steel column.

80. In Fig. 27 (a) is shown a terra-cotta column of small size, in which the drums can be made in one piece if desired. The drums are shown at *a*, *b*, *c*, etc. The drum *b* is in one piece, and *a* and *c* are each in five sections. A plan of the drum *b* is shown in (c) and a plan of the drums *a* and *c* in (b). The plan (b) shows the outer shell upon which the flutes are cast, also the radiating webs and the vertical joints between the sections. The right-hand side of the plan shows

the top of the block with anchors *d* holding the blocks together, also the raised parts of the bed joints *e*, which are ground

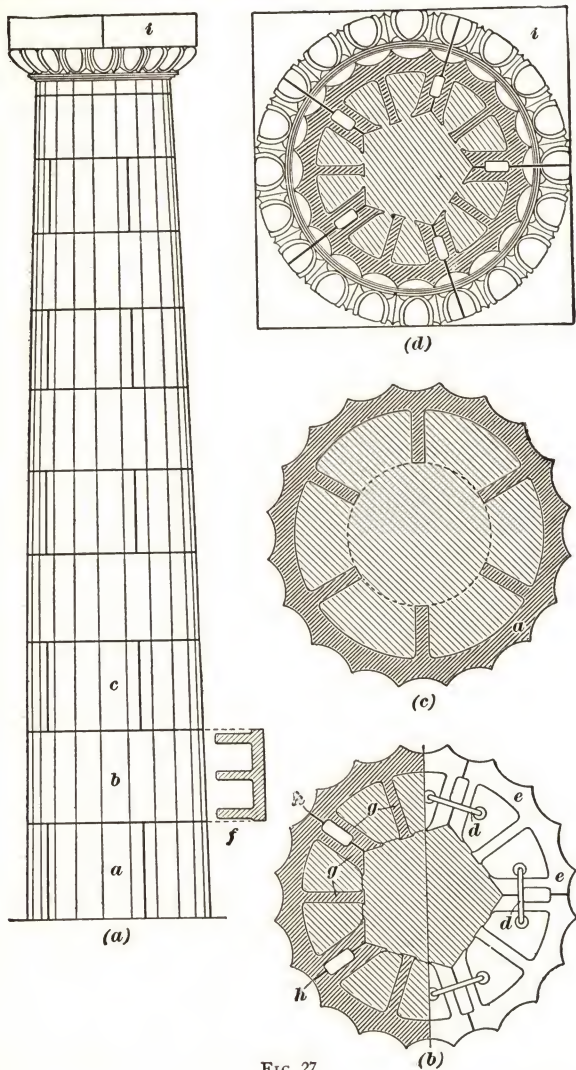


FIG. 27

when necessary to make the blocks fit together. At *f* in (a) is a vertical section through a block, showing the horizontal ribs

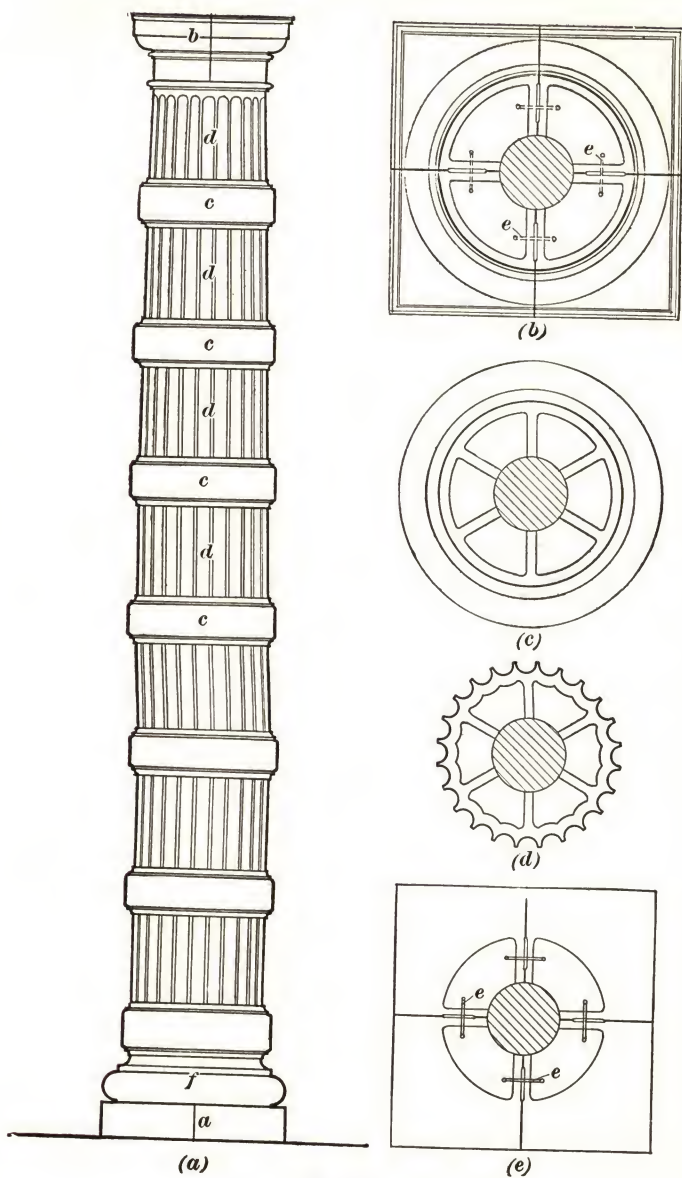


FIG. 28

and the raised joints that are shown in plan at *e* in (*b*). The left-hand side of the plan (*b*) shows the radiating webs *g* and the joints *h*. The capital is generally made in sections. A plan of the capital of the column, in which the observer is looking upwards, is shown in (*d*). The ornamental portion of the capital is divided into five parts and the square abacus *i* into four parts.

81. When the column is built, the center of the column as well as the hollow spaces in the block are filled with masonry. Concrete is the cheapest and best material to use for this purpose. A column such as the one just described is not strong and should not be expected to support a great load. When there is a considerable load to be supported a steel column should be placed inside the terra cotta one in the manner that will be described later in connection with Fig. 29.

82. A design of column known as a *banded column* is shown in Fig. 28 (*a*). With the exception of the base *a f* and the capital *b*, the sections that form this column are all of the drum shape, made without vertical joints. The advantage of this design, for terra-cotta construction, is that the plain sections *c*, being located between the fluted sections *d*, conceal irregularities in the flutes that may be caused by the burning and which would be apparent were these fluted sections placed together. The forms of the shell and the interior webs of this column are similar to those of the column shown in Fig. 27.

A plan of the base block *a* in (*a*) is shown in (*e*). A plan of the cap viewed from the under side is shown in (*b*). Both base and cap are formed of four pieces which are clamped together as shown at *e* in both these figures. The clamps are shown in dotted lines, as they occur on the upper side of the capital and could not be seen in the view given. A plan of the circular portion *f* of the base is shown in (*c*), and the plan (*d*) represents the fluted drums *d* in (*a*).

83. Columns that are required to support a weight in excess of the load the terra cotta will safely carry should be provided with a structural-steel column in the center. If the terra-cotta column is small and the sections are in single drums,

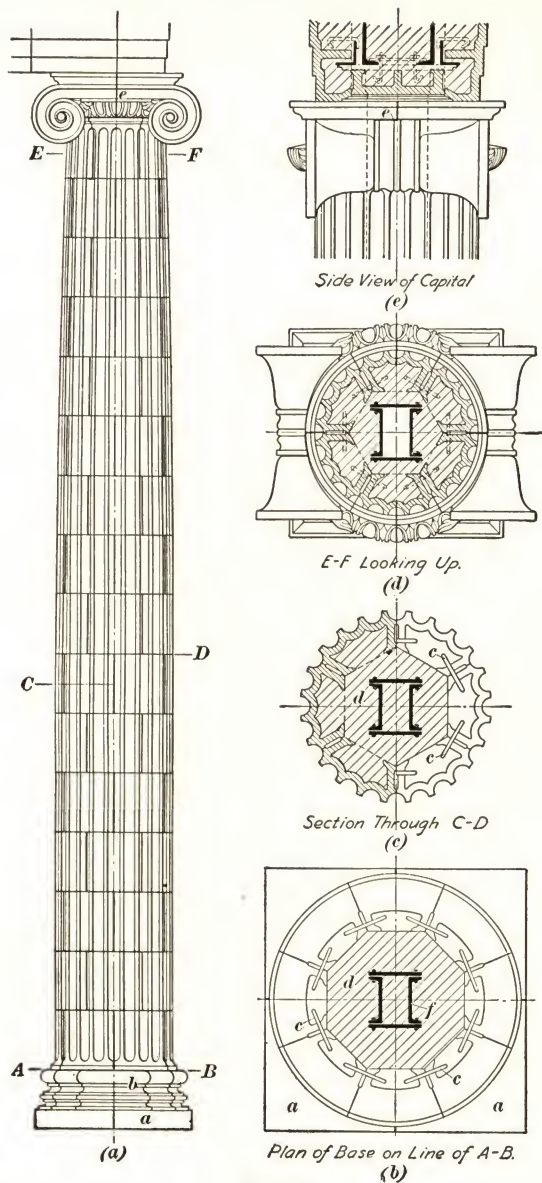


FIG. 29

it will be necessary to erect the steel column first and lower the terra-cotta drums down from the top over the steel column.

Columns of large dimension cannot be economically or successfully formed in single drums, but must be built up of segments. Columns of this character usually contain structural-steel supports, and the terra-cotta segments must be designed to fit around the steel work which has been previously erected.

To conceal the vertical joints as much as possible in the completed column, frequently flutes and beads are employed in the design and the vertical joints are located in these members. Segments that form the columns should be anchored together by means of iron clamps hooked down into holes cast in the shell or webs of the units and the hollow spaces in the blocks should be filled with brickwork or concrete.

84. In Fig. 29 (*a*) is shown a fluted column having a molded base and an ornamental capital. This terra-cotta column encloses a steel structural column and is of a large diameter. The base, shaft, and cap are formed of several units and the joints between them are indicated in the illustration by heavy lines.

In (*a*) is shown the complete column. The base block *a* is formed of four parts, as in the square part of the base shown in Fig. 28. The molded base *b*, Fig. 29 (*a*), is shown in plan in (*b*) and is formed of eight segments which are bonded together by means of iron clamps *c*. A section through the fluted shaft of the column, taken on the line *CD* in (*a*), is shown in (*c*), six segments being used to form the drum. These are also anchored together by means of clamps *c*.

The right-hand part of this section is taken through the joint and therefore the clamps *c* can be seen. The left-hand side of the section is taken through the middle of the block and shows the concrete or cement filling at *d*. A plan of the under side of the cap, taken at *EF*, the observer looking up, is shown in (*d*); the heavy lines indicate the jointing of the four parts that form the cap. Joints on one side of the cap are shown at *e* in (*a*) and those of the other side of the cap are shown at *e* in (*e*).

The steel column around which the terra-cotta column is formed is shown at *f* in (*b*), and the space that is filled with concrete or brickwork is shown at *d*.

An example of cylindrical columns formed of plain blocks of terra cotta is shown in Fig. 3. In Fig. 2 are shown columns that have structural-steel members in the cores. These columns are designed so that the vertical joints between the blocks occur

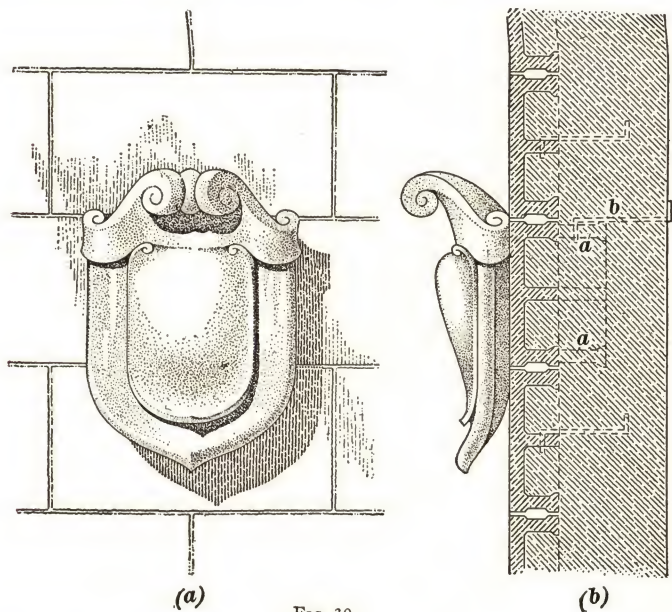


FIG. 30

at the angles of the columns and are thus partly concealed by an ornamental beaded treatment.

85. Cartouches.—A cartouche is a form of ornament consisting generally of a panel in the shape of a shield, oval, or rectangle, which is surrounded by ornaments consisting of ribbons, scrolls, foliage, etc. The central panel may be decorated with a coat of arms, a motto or some similar motif, or left plain. Cartouches are used frequently as a means of decoration and their ornamental character makes them expensive to execute in stone. They are, however, comparatively inexpen-

sive when made of terra cotta. A small cartouche is shown in Fig. 30. An elevation is shown in (a) and a side view in (b). The method of securing the cartouche to the wall is shown in (b), in which the block, of which the cartouche is a part, extends back into the wall as shown at *a*, and an anchor *b* firmly secures the cartouche to the wall.

86. Cartouches are often quite large and made up of several blocks. The joints in such cases are carefully designed so



FIG. 31

as not to cross the principal parts of the cartouche. An example of a large cartouche is shown in Fig. 31. Joints are shown on each side of the helmet and in corresponding positions in the lower part of the cartouche. The shield containing the eagle is in one piece, as a joint through this part of the cartouche would be unsightly.

87. A very conspicuous example of the use of terra-cotta cartouches in the design of the building is shown in Fig. 8. In this design cartouches form the central parts of ornamented panels, as in the panel immediately over the entrance to the building; in other places they are used as inserts in the wall.

88. Balustrades.—Vertical members of terra cotta, such as balusters, urns, finials, etc., are usually formed of small pieces and held together by round iron rods extending up

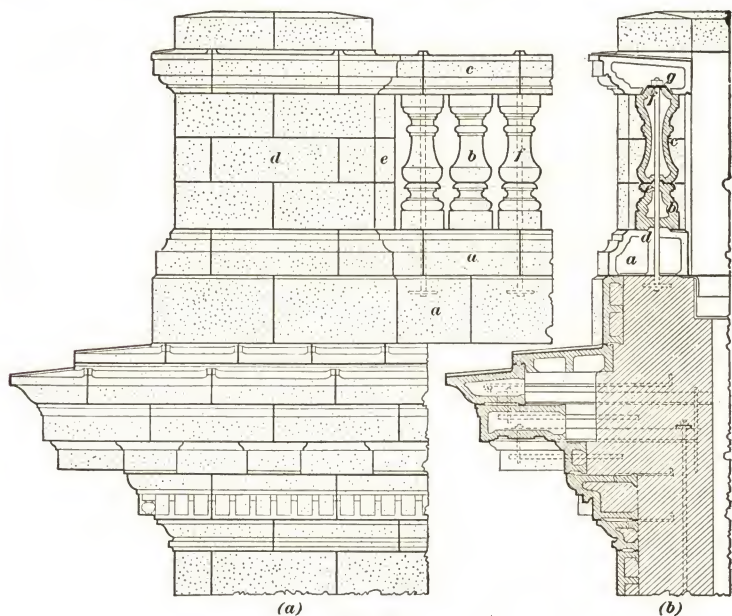


FIG. 32

through hollow cores in the centers. On each end of these rods is a nut and washer, and when the top nuts are tightened the different pieces of terra cotta that compose the baluster or finial are drawn closely together.

When balusters are short, each can be cast in a single piece having a hollow core to receive the rod and to permit of proper shrinkage in the burning. Long balusters can be molded in halves, which, after drying, are placed together and the joints smoothed off and finished so they will not show. The com-

pleted baluster is then placed in the kiln and burned. When a long baluster consists of a base, shaft, and cap, however, joints are formed in the baluster so that it may be cast in three pieces, each of which is small. The twisting and warping due to burning is thus reduced to a minimum.

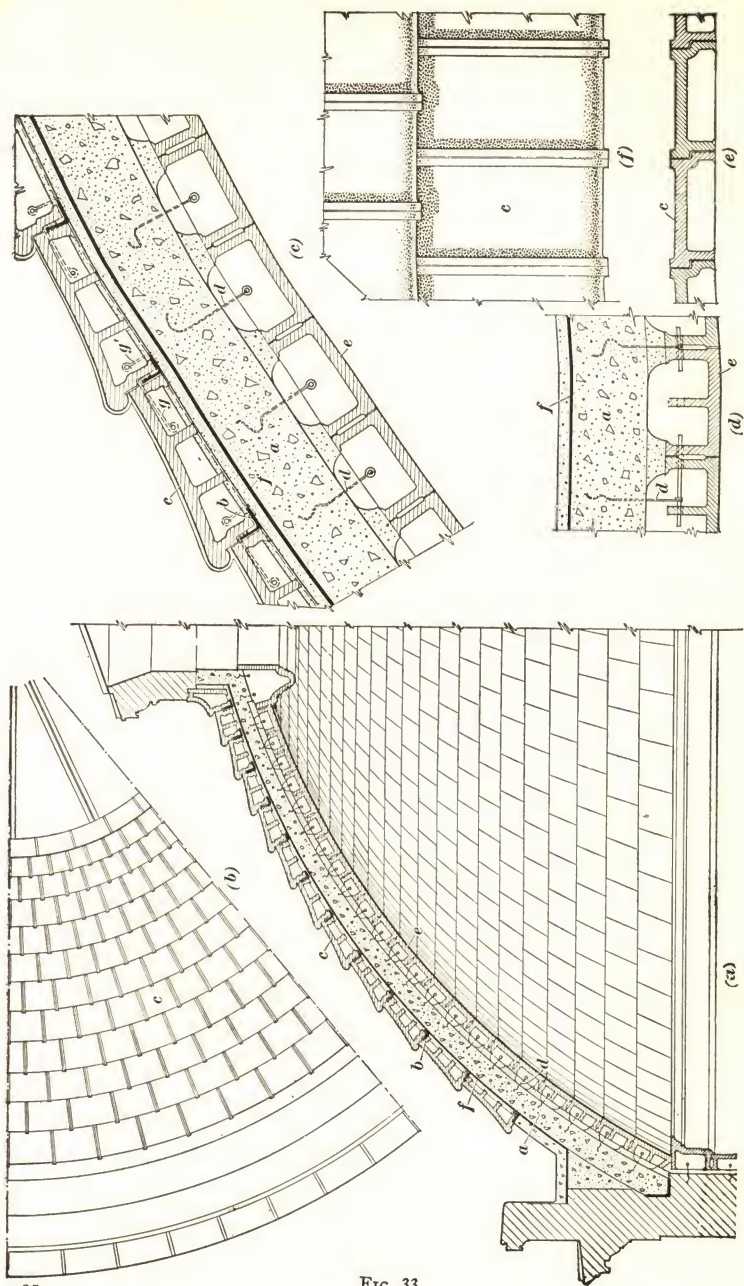
Balustrades are formed of a series of balusters which rest on a terra-cotta base and are covered at the top by a terra-cotta cap, or railing, and the balusters are anchored to this base and cap to make a strong and rigid construction.

89. A portion of a balustrade of this description is shown in Fig. 32 (*a*) and a section through the balustrade and one of the balusters is shown in (*b*). In (*a*) an elevation of the base on which the baluster rests is shown at *a*, the baluster at *b*, and the cap, or railing, at *c*. The balustrade terminates at the end of the building in a pier as shown at *d*. This pier is faced with regular-shaped terra-cotta blocks and is constructed in the same manner as terra-cotta faced walls. At *e* is a plain pilaster adjoining the pier.

The dotted lines at *f* indicate a rod that extends from the base, through the baluster, and into the cap. In this illustration the rods are inserted in every other baluster instead of in each one. In (*b*) is shown a section through the balustrade in which the baluster is shown to be formed of two parts, *b* and *c*. Dowels are formed on the base *a* and also on the members of the baluster which fit into corresponding recessed parts as are shown at *d*, *e*, and *f*. At *g* is shown a flat bar that extends the entire length of the balustrade and through which the rods pass and are secured. This portion of the balustrade requires to be completed before the cap members are set in place.

90. Domes.—Architectural terra cotta has come into wide use as a facing material for the interior and exterior surfaces of domes. It is particularly adapted to this use because the material is light in weight and permits of extensive color effects, and is impervious to the weather.

The terra-cotta facing is supported on a frame made of rolled-steel sections of light weight, or, more generally, on a light concrete dome which may or may not be supported on



steel shapes. Fig. 33 shows the construction of a dome made of concrete which is faced both on the outside and on the inside with terra-cotta blocks. In (*a*) is a cross-section through one half of the dome and in (*b*) is a plan of part of the outside terra cotta. The reinforced concrete which forms the structural base on which the terra cotta rests is shown at *a* in (*a*). The steel angles to which the outside terra-cotta work is attached are shown at *b*; the exterior terra-cotta blocks *c* rest on the angles as well as on the concrete and are also wired to the angles.

The blocks used on the outside of the dome have lips that project over the next row of blocks below. The vertical joints between these blocks are rectangular raised joints, as shown in (*e*) and (*f*). A dome constructed in this manner should have a waterproof coating of felt and tar above the concrete and under the terra cotta to prevent water from working its way through the dome from any leaks that may occur in the raised joints of the outside terra-cotta covering. This waterproofing is indicated at *f* in views (*a*), (*c*), and (*d*). All the outside joints should be filled with roofer's elastic cement to insure their permanence and waterproofing value.

A section through the individual blocks is shown at *c* in (*c*). The steel angles *b* support the blocks which rest against them, and, in addition, the blocks are wired to the angles as shown at *g*, *g'*. These wires extend between the joints of the blocks and are secured to pins that pass into holes in the adjacent blocks. A section through the raised joints is shown in (*e*). The wire just referred to is placed in the joints between the blocks. The joint is rabbetted, which tends to make it waterproof, but should nevertheless be filled with good elastic cement. The tiles themselves are also set in elastic cement.

The inside lining of the dome, as shown in Fig. 33 (*a*), is formed of blocks *e* secured to the concrete dome by means of stout wires *d* that are set in the concrete when it is cast. These wires, shown more clearly in (*c*) and (*d*), extend below the lower surface of the concrete and their lower ends are fastened to short rods that extend through holes that occur in all the blocks and thus the blocks are held securely in place.

SHIPPING AND HANDLING TERRA COTTA

91. Packing.—Terra cotta is usually shipped from the factory in box cars, as they afford better protection for the blocks than open cars do.

The blocks should be carefully packed with plenty of hay or straw surrounding them. They should be laid in courses in the car and be so placed that no finished edges or faces come in contact with the car or adjoining pieces. All blocks should be so braced or wedged with the straw or hay that they cannot move about in the car.

The courses, or layers, in the car should consist of blocks having consecutive numbers, so that when the blocks are removed from the car upon its arrival at its destination they may be stacked in corresponding layers, or courses. This method will facilitate finding the blocks in their proper order when they are to be placed in the wall.

92. Receiving and Checking.—When shipping the terra cotta, the manufacturer always sends to the contractor who is to erect the material a list of the pieces included in the shipment.

When the blocks are received at the building they should be checked with the list, and if any listed pieces are missing, the factory should be notified immediately so that the pieces needed may be shipped without delay.

93. Assorting and Stacking the Blocks.—As there is danger of the terra cotta being chipped by frequent and careless handling, it should be assorted as it is received at the building and stacked in such a manner that it will not need further handling until it is required to be placed in the walls of the building. For this reason it is customary to form separate stacks of the blocks that form each part of the design, and to place the blocks that are required first at the top of the stack.

In stacking the blocks, care should be taken to prevent all edges and finished faces from coming in contact with hard substances or with one another. The best method is to pile the pieces in layers with strips of boards between the layers.

If blocks are not to be used immediately, they should be stored in a shed or be covered with boards and waterproof paper to prevent their being injured. If a block is broken it will take from six to eight weeks to send to the factory and duplicate it.

94. Handling the Blocks.—In conveying the blocks from the stacks to the scaffold, the pieces should be carried singly, if possible, one block of ordinary size being a good load for one man. If it is necessary to use a wheelbarrow, the block should be placed on straw with the face up and only one block should be carried at a time, unless the blocks are very small. In that case several small blocks may be placed in the wheelbarrow, provided that straw is carefully packed around them.

SETTING THE TERRA COTTA

95. Backing-Up the Blocks.—Terra cotta is backed up with masonry in much the same manner as cut stone or face-brick work. When terra cotta is used as a veneer for a masonry wall, the hollow spaces in the blocks are generally filled with masonry. When the terra cotta projects beyond the face of the wall, the masonry filling of the blocks usually does not extend very much beyond the face of the wall, consequently steel anchors, such as have already been described, are used to tie the terra cotta to the masonry. These anchors if not embedded in masonry should in all cases be covered with cement grout as a protection against rust. It is dangerous to omit this protection.

Terra-cotta facings for concrete walls frequently do not permit of filling the back of the blocks with masonry, but grout may be poured back of the blocks to fill the voids, if the circumstances require it.

96. Fitting.—While terra-cotta blocks are usually fitted together and the edges jointed at the factory, occasions arise when it is necessary to cut the blocks at the building before they can be set in place. This may be due to errors in measurements or to irregularities in the structural parts of the building.

The shells and webs of the blocks sometimes require to be cut to fit structural-steel members or to provide additional openings into which anchors may be placed. This cutting should be done only by skilled workmen and every precaution should be taken not to injure the block either on the exposed face or in the parts that are essential to its strength and anchorage. It is, however, not often necessary to fit the terra cotta at the building.

97. Anchoring.—The method of anchoring terra-cotta blocks will depend upon the form of the blocks and the structure to which they are to be attached and must be adapted to meet the peculiar requirements of each case.

The most essential feature of the anchor, next to its strength, is that it shall form a rigid connection between the block and the backing to which it is fastened. The manner in which it is made rigid will depend upon whether the anchor is of a form that can be adjusted or one that is of a fixed form.

Horizontal anchors that connect with the blocks and extend back into the masonry do not require to be adjustable. They are set into the holes of the blocks and masonry is built around the opposite ends so that when the mortar becomes hard the anchors cannot be moved.

Anchors that fit over a structural-steel member back of the block are sometimes formed by bending one end to fit into the block. The anchor is then placed in position and by means of a hammer, the opposite end is bent so that it will accurately fit over the steel. This method is possible only where the anchors are formed of small bars or straps that can be bent without endangering the terra-cotta blocks.

When heavy anchors are used to fit over structural-steel members, they may be formed with turned-down ends and of such lengths that they can be easily driven into position. They may be made slightly longer than required, and when set in place may be wedged at either end by means of small pieces of broken terra-cotta blocks until they are rigid, after which mortar should be slushed around the anchor connection at the block to make sure that the anchor will remain in place.

For overhanging blocks that are carried by suspension rods, an adjustable form of hanger is used. The lower end of the rod is formed with a hook through which a bar extends horizontally into adjacent blocks. The upper end of the suspension rod is provided with a screw thread and nut. The horizontal bars afford a bearing for the terra cotta and the suspension rods are brought to a rigid condition by screwing down the nuts on the upper ends. In this manner the entire weight of the block is carried by the rod.

98. Bedding in Mortar.—All terra-cotta blocks should be well bedded in mortar and pressed down so that each piece will have a uniform bearing throughout the length of the block. Mortar joints for the top surfaces of all sills, projecting courses, cornices, and copings should be carefully formed so that no openings will be left through which water may enter the joints.

In setting heavy pieces of terra cotta, wooden wedges of uniform thickness are sometimes placed in the mortar bed to secure joints of uniform sizes, as the weight of the block would otherwise cause the mortar to be pushed out of the joint before the mortar becomes hard.

The mortar joints at the face of the wall frequently are finished as the blocks are laid, instead of being pointed later. When this is to be done, a rough mortar joint is formed with the trowel when the block is put in place and in the course of several hours, when the mortar has become sufficiently hard, it is smoothed with a tool to secure the form of joint desired.

99. Filling.—For large projecting cornices, such as shown in Fig. 21, concrete is sometimes used as a filler, as shown at *o*, instead of terra cotta.

On this filler is placed a row of regular building tiles *p* to form a surface on which the sheet-metal covering *q* may be laid. This covering extends over the front member of the cornice and returns into a groove, or reglet, that has been formed in the face of the blocks, as shown at *r*. It is secured in place by means of wedges of lead and the intermediate spaces are filled with roofer's elastic cement. At the wall, the

sheet metal turns up as shown at *s*, and is cap-flashed in the usual manner, as shown at *t*.

100. Mortar.—Mortar for setting of terra cotta is usually formed of cement and sand, with a small amount of thoroughly slaked lime added to make the mortar more plastic and thus facilitate its spreading. Mortar for this purpose should be composed of one part Portland cement and two parts of clean sand and $\frac{1}{10}$ part of hydrated lime.

Lime mortar is not suitable for this form of construction. as it sets slowly and therefore prevents rapid progress with the work, for the weight of the terra cotta would squeeze the mortar out of the joints before it had time to become hard. Lime mortar will, moreover, disintegrate in time and leave open joints.

When the joints in the terra cotta are to be pointed after the work has been completed, the mortar in the joints should be raked out to a depth of from $\frac{1}{2}$ inch to 1 inch as soon as the blocks have been set. Also, loose particles of mortar on the face of the blocks should be removed to facilitate cleaning the blocks later on.

101. Protecting the Terra Cotta.—All projecting members of terra-cotta courses should be temporarily protected after the blocks are laid, so that they will not be broken by falling bricks or other building material. Planks or boards are used for this purpose and it is usually specified in the carpenter's, mason's, or the terra-cotta contract, that the contractor shall protect all terra-cotta work until completion of the building. A board slightly wider than the projection should be laid along all projecting members and fastened securely in place by crosspieces tacked to window frames, floor joists, or wherever it is possible to make a fastening. Ornamental panels or other ornamental terra-cotta work should be entirely covered to make sure that they will not be injured during the process of building.

102. Terra-Cotta Foreman.—For a large or complicated job of terra cotta. a terra-cotta foreman, who is an expert

in this work, is sometimes employed, at the owner's expense, to supervise the terra-cotta work.

It is the duty of this foreman to see that the material arrives on the building site at the proper time and in sufficient quantities so that there will be no delay in erecting the building. He also checks off the blocks to see that they are all at hand and causes them to be piled in such order that they can be taken as wanted without unnecessary delay or lost labor.

He is responsible for the proper stacking of the blocks to keep them from injury and for seeing that they are covered up and protected with planks or boards. The supervision of the actual setting of the blocks is also part of the duties of the terra-cotta foreman.

103. Washing and Pointing the Terra Cotta.—As a general rule, terra-cotta blocks are laid up without the joints being pointed, the rough mortar of the joint being raked out slightly before it becomes hard. Just before the completion of the building, the face of the terra-cotta work is washed and the joints pointed. This work can be done by the masons who set the terra cotta or by another contractor who is a specialist in this line of work. The latter is the usual practice for cleaning buildings composed of brick or stone walls and terra-cotta trimmings, and one contractor is then responsible for the cleaning and pointing of the face of the entire building.

Unglazed terra cotta should be washed with a weak solution of muriatic acid such as is used in cleaning brickwork, a 3-per-cent. solution being sufficiently strong for this work. This may be applied with a coarse brush and the surface of the terra cotta scrubbed until all cement stains and lumps have been removed. Steel brushes, such as are used in cleaning stone and brickwork are not suited for cleaning terra cotta, however, as the steel bristles may injure the glaze of the material. Steel or iron tools, pails, etc., should never be used in connection with acid in cleaning the fronts of buildings. Glazed terra cotta never requires acid. The best cleaning material to use is an abrasive soap or washing powder. Lumps of mortar should be soaked with water and removed with a wooden stick.



Courtesy of the Atlantic Terra Cotta Company



FIG. 35





FIG. 37



The pointing materials may be ordinary cement-and-sand mortar, white-cement mortar, or colored cement mortar, as may be desired. For white enameled terra cotta, white mortar is generally used to make the joints as near the color of the terra cotta as possible. Pointing mortar may be colored any desired shade to match any color of terra cotta, but mineral colors only should be used, as coloring matter composed of vegetable colors will fade.

Joints in terra cotta are usually close, and the pointing is done with a tool about an eighth of an inch in thickness. This tool makes a joint that is slightly depressed at the center and the mortar is pushed firmly against the edges of the blocks.

EXAMPLES OF TERRA-COTTA WORK

104. One of the most noteworthy examples of terra cotta applied to the exterior of a building is shown in Fig. 34, which is a view of the Woolworth building in New York City. The general color of this building is a light cream, while the panels between the windows are finished in various colors such as golden yellow, green, sienna, and blue. The style of architecture employed is Gothic. The terra cotta, which is mat-glaze finish, was set in mortar composed of cement, white sand, and a waterproofing compound. The building was washed down with Gold Dust washing powder and sand grit, no acid being used in cleaning.

105. Notwithstanding the lightness and delicacy that characterize the appearance of this building, the details when seen at close range are very large in actual size, as shown in Fig. 35. In this illustration is shown the figure of a man which gives an idea of the relative size of the ornament. Other examples of the details used in this building are shown in Figs. 36 and 37. In Fig. 38 is shown a detail of two windows in one of the upper stories of the building. At the sills of the lower windows is shown the method of protecting portions of the ornamental work by means of boarding.



